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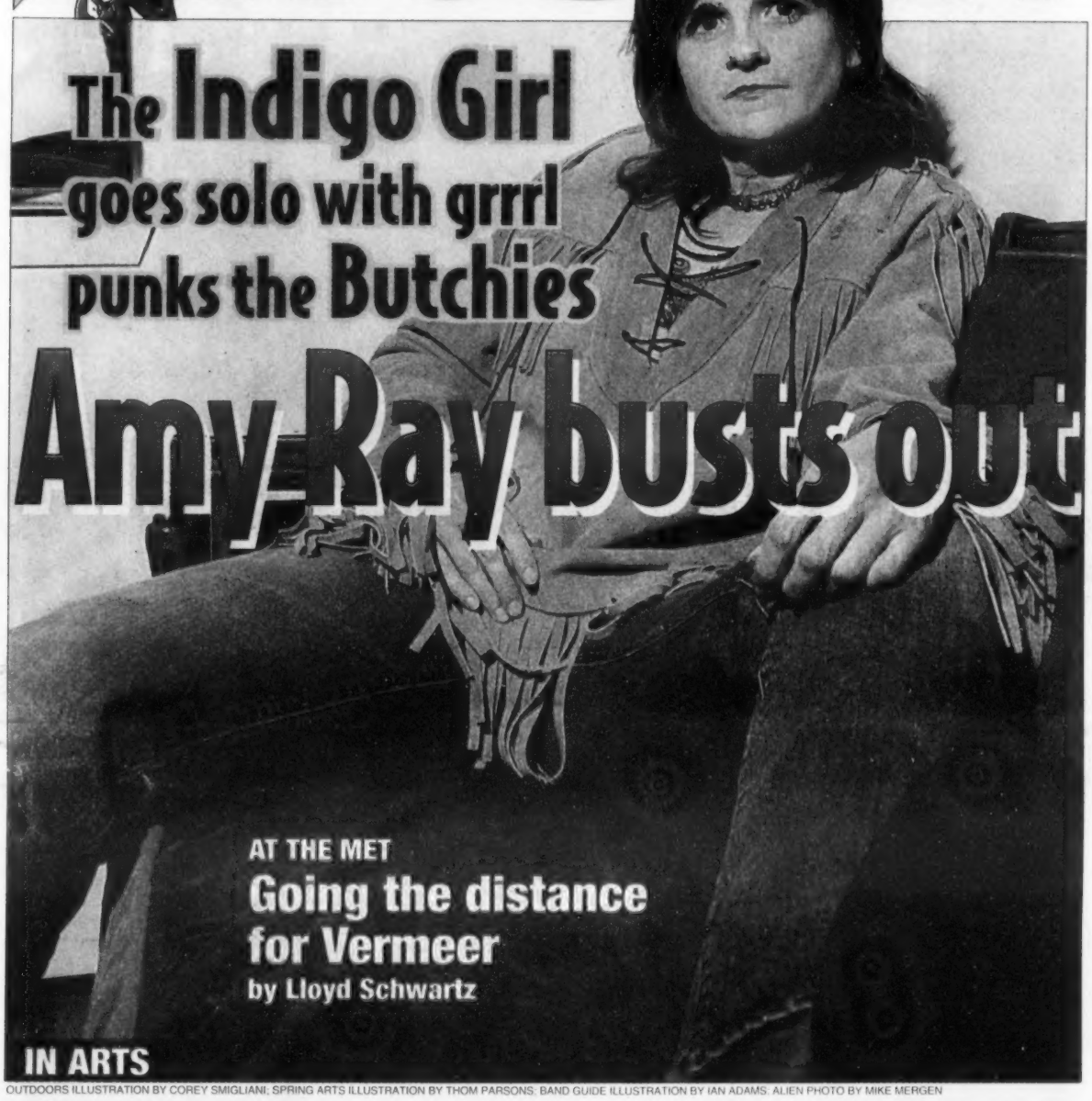

The Indigo Girl goes solo with grrrl punks the Butchies

Amy Ray busts out

AT THE MET

Going the distance for Vermeer

by Lloyd Schwartz

IN ARTS

OUTDOORS ILLUSTRATION BY COREY SMIGLIANI; SPRING ARTS ILLUSTRATION BY THOM PARSONS; BAND GUIDE ILLUSTRATION BY IAN ADAMS; ALIEN PHOTO BY MIKE MERGEN

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Ballot in ARTS, p. 19

THE BIG RIG

Cellucci's $6 billion problem

While two federal agencies investigate Big Dig cost overruns, the governor packs for Canada

BY SETH GITELL

IN THE HALLS of diplomacy, there's an old saw about ambassadors: they're sent abroad to lie for their country. If so, then the Big Dig report prepared by Massachusetts inspector general Robert Cerasoli may demonstrate that Governor Paul Cellucci already has ample experience to serve his friend, the president, as America's envoy to Ottawa.

The IG's report lays out a disturbing array of facts suggesting that Cellucci knew, or should have known, about the $14 billion Big Dig price tag as early as 1994, when officials publicly estimated that the project would cost only $8 billion. By 1999, the estimate had risen to $12.5 billion. In February 2000, officials announced the most recent overrun of $1.4 billion — only then bringing the project total to $14 billion.

The report alleges that Big Dig contractor Bechtel/Parsons Brinckerhoff told Cellucci's then-boss, former governor William Weld, of the estimated $6 billion overrun in 1994 — and implies that Cellucci, as the chairman of the Big Dig Oversight Task Force, "likely knew" about it as well. More pointedly, the report suggests that Cellucci knew — or should have known — the real cost of the Big Dig on December 3, 1999, when, in an effort to obtain $200 million in bond financing, he briefed a group of Wall Street investors about the project and failed to warn them of the overrun. The report includes a hand-written memorandum that was faxed from the Turnpike Authority's outside counsel, James Aloisi, to Big Dig officials the night before Cellucci's

See **CELLUCCI,** *page 20*

Alien nation

Once the darling of the UFO community, Dennis Bossack is now described as 'the worst thing that ever happened' to it. Where did he go wrong?

BY CHRIS WRIGHT

SEE PAGE 24

DON'T QUOTE ME

The cult of Greenspan

Despite growing criticism, the media-driven faith in the Fed chairman remains pervasive. This time, though, he just may be out of miracles.

BY DAN KENNEDY

A FEW NOTES on Federal Reserve Board chairman Alan Greenspan — central banker extraordinaire, media icon, and the world's most unlikely pop-culture hero:

• In the R-rated webzine *Nerve*, Maggie Cutler (a/k/a Kitty Lyons) fantasized last year about having sex with Chairman Al. Early in the, uh, mating process he tells her seductively, "Past successes are not to be taken as a guarantee of future performance." Following a passionate tryst comes a letdown. "As my post-orgasmic bubble bursts," Cutler wrote, "I suddenly remember: most of *his* money is in blue chips and cash! … That bet-hedging faker."

• Last July, the Motley Fool, the original go-go Web site for online investors, published the "Top Five Signs You're Falling in Love with Alan Greenspan." Number one: "You fire a baseball at your television every time you see that hussy Andrea Mitchell." For the uninitiated, NBC reporter Mitchell married Greenspan several years ago.

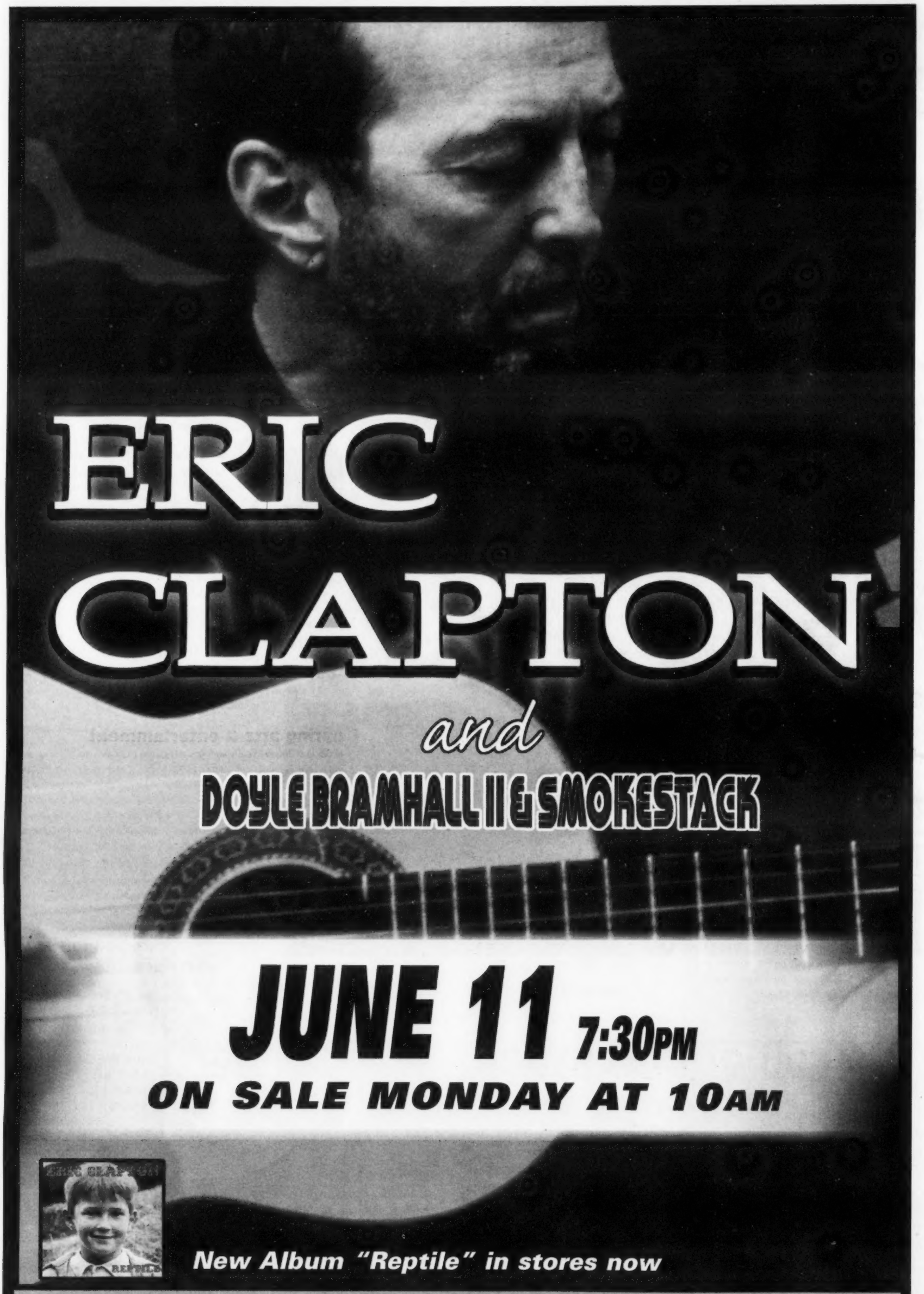
• Three years ago, the *New Republic* reported that employees of a Wall Street bond-trading company had built a Greenspan shrine with photos, quotations, and a chair the great man had once sat in. It turned out that this tale was one of the elaborate fabrications of soon-to-be-exposed staff writer Stephen Glass. When the article first appeared, though, such devotion seemed so natural that no one even questioned it.

Fans have created Web sites in Greenspan's honor. Imus refers to him as "Crazy Al." The *New Yorker* has told us that he reads briefing papers while sitting in the tub for an hour or two every morning. NPR has reported

See **GREENSPAN,** *page 18*

***Globe* kills McNamara column**

See 'This Just In,' page 8



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contents

MARCH 30, 2001

Phœnix

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"In four and a half years, I am scheduled to deliver the proof to this entire planet. I will prove beyond a shadow of a doubt that there have been Visitors. Not one person on this planet will go without proof."

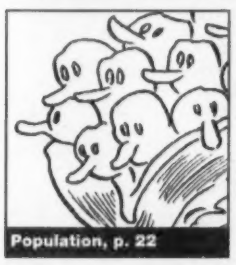
— UFO Lab operator Dennis Bossack, News and Features, page 24

news and features

Greenspan, p. 1

Cellucci's $6 billion problem *by Seth Gitell* **1**
A report by the state's inspector general suggests that the governor knew, or should have known, about the Big Dig's true costs years ago. Don't expect the revelations to derail his trip to Canada.

DON'T QUOTE ME: The cult of Greenspan *by Dan Kennedy* **1**
Years of airborne Dow Jones numbers have turned the gnomic Federal Reserve chairman into the world's most unlikely pop-culture icon. But with the stock market in the toilet, the love fest may be over.


Population, p. 22

Slow fuse *by Dorie Clark* **22**
At six billion and counting, the global population still hasn't outstripped the earth's resources — and *underpopulation* is actually a threat in most of the developed world. Hang on to that SAVE THE PLANET sticker, though. Human activity is fueling climate change, species loss, and other environmental problems that could yet blow up in our faces.

UFO, p. 24

The outsider *by Chris Wright* **24**
UFO believers once thrilled to Dennis Bossack's tales of an ultra-secret intergalactic agency. Now they ostracize him on the grounds that his beliefs are . . . weird.

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For a long-reviled green, the salad days are back at last.

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GREENSPAN ILLUSTRATION BY MIKE MILIARD; POPULATION ILLUSTRATION BY TONY MILLIONAIRE; UFO PHOTO BY MIKE MERGEN

8 days a week

Our "Pick of the Week" is the newly signed band Heidi playing at Bill's Bar; in "State of the Art," Nick A. Zaino III preps us for the Boston International Comedy Festival; in "Next Weekend," Sean Richardson explains where Tesla have been and why they're coming back; playwright Adam Rapp (*Nocturne*) opens *Animals and Plants* at the Hasty Pudding Theatre; rapper Ja Rule comes to the Orpheum Theatre; and Japanese punk band the King Brothers are at the Linwood Grille.

Dining: In "Dining Out," Robert Nadeau skips town to Cuba; in "On the Cheap," Nina Willdorf does the Deluxe Town Diner; in "Sipping," Ruth Tobias is sweet on Lemonades of Specialty.

arts

Amy Ray, p. 14

Amy Ray busts out, page 14

On her new solo CD, and on tour with lesbian punk band the Butchies, Ray is finding a new voice — one she always had, but for which she only recently figured out how to write songs. Lois Maffeo talks with the solo Indigo Girl.

Also: There aren't any Vermeers in Boston, which is just one reason Lloyd Schwartz says we should all hustle down to New York to see *Vermeer & the Delft School* at the Metropolitan Museum of Art; Peter Keough highly recommends *The Widow of St. Pierre* with Juliette Binoche and Daniel Auteuil; Carolyn Clay reports on the world premiere of Eliza Anderson's *The New England Sonata* at Trinity Rep; and in "Cellars by Starlight," Brett Milano catches up with Helicopter Helicopter, Annette Farrington, and Jenifer Jackson.

band guide

Our ultimate guide to the New England music scene, with listings for some 1500 acts, recording studios, and more.

spring arts & entertainment

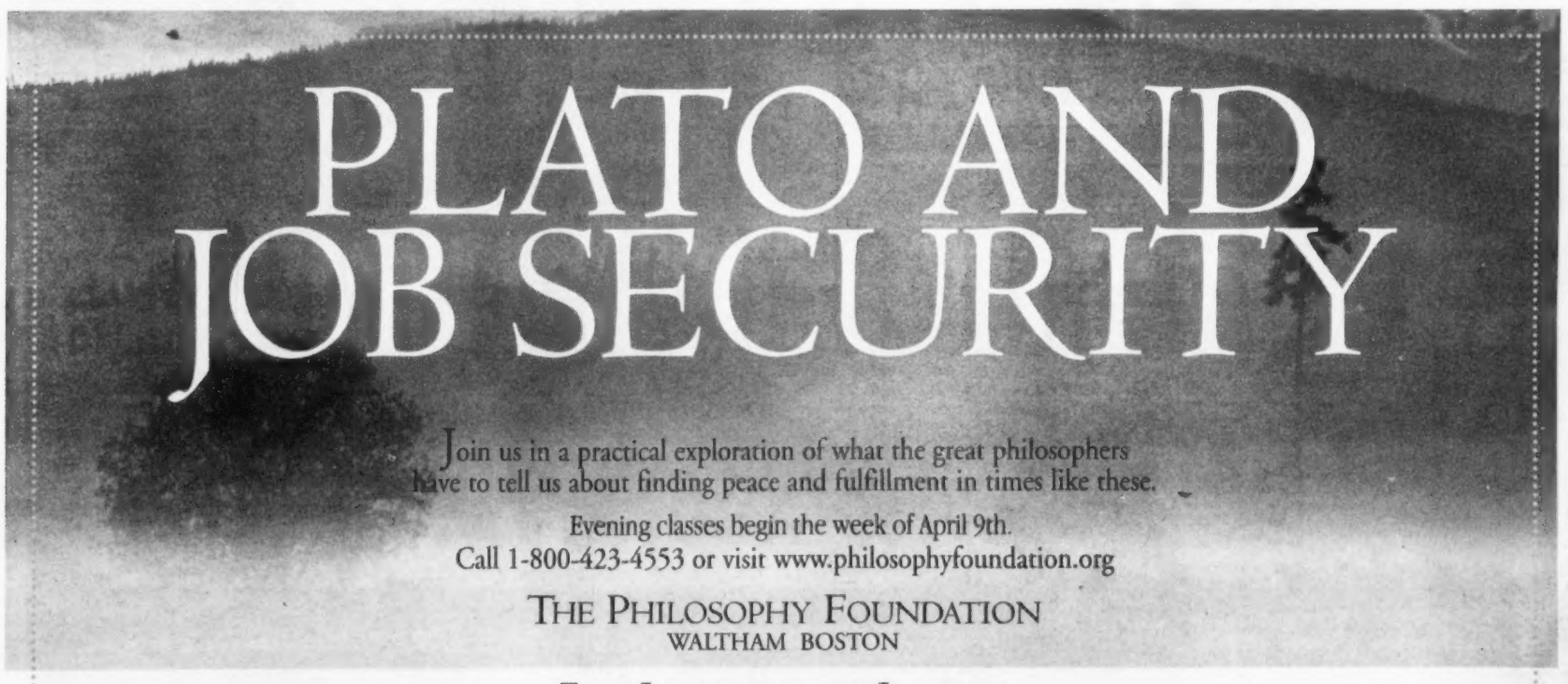
In our look ahead to early spring, Carly Carioli highlights the picks among art, theater, and cultural events; Jonathan Perry, Michael Endelman, Ted Drozdowski, Ellen Pfeifer, and Jon Garelick forecast the live-music scene for pop, hip-hop, blues, classical, and jazz; Ruth Tobias takes a peek at the spring menus in area restaurants; and our technophobe classical editor, Lloyd Schwartz, learns to love classic films again on his new DVD player.

outdoors

Sure, it snowed just a few days ago, but it's still about time you got out of the house. Need inspiration? We've got an English major's guide to skeet shooting, a city slicker's guide to camping, a Floridian's guide to New England diving, and a bicyclist's guide to, um, cycling.

next week

In Arts, getting to know newly transplanted local band the Kadane Brothers.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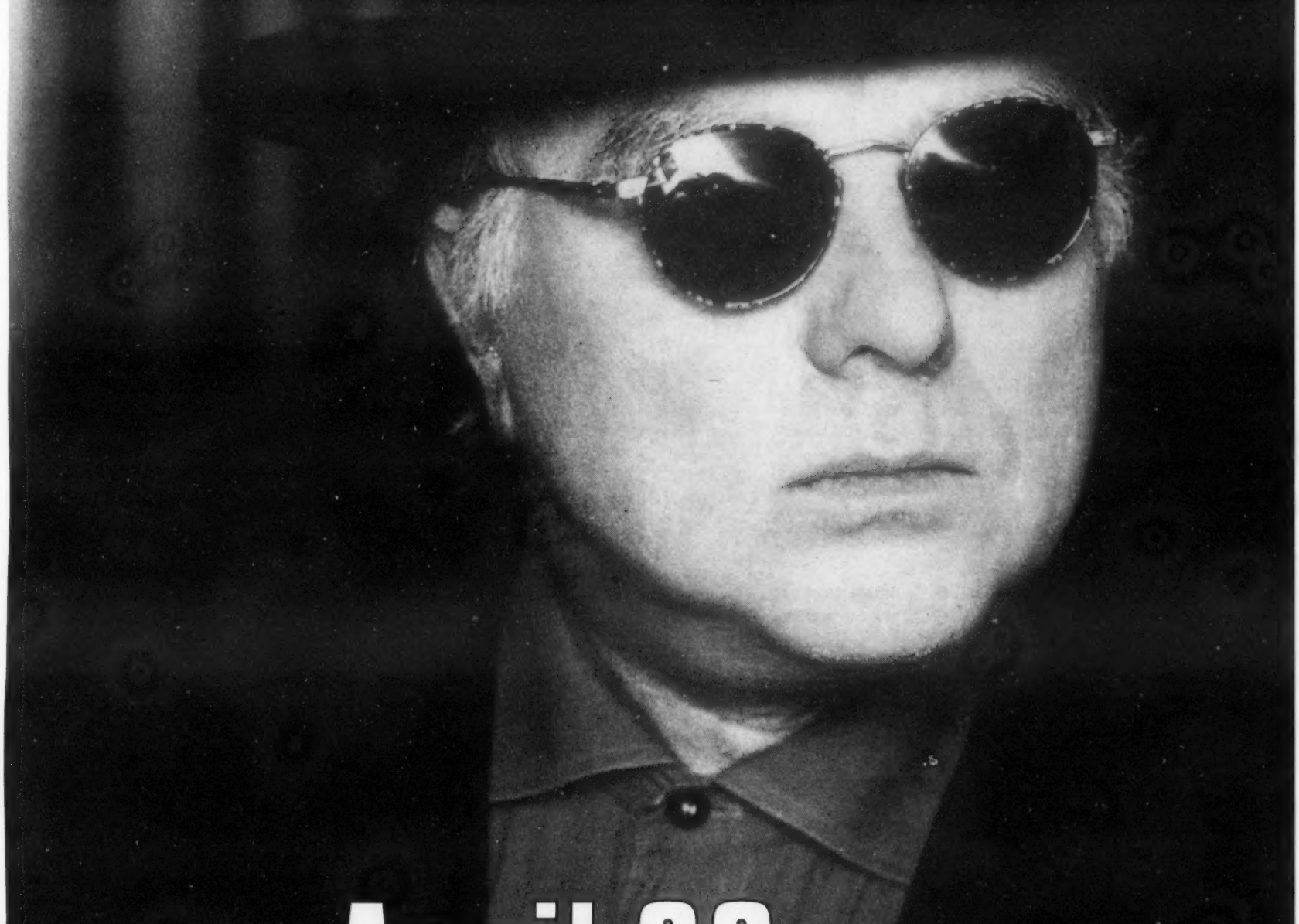
AND HIS BAND



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Sunday, April 1 6:30pm doors, 7:30pm showtime

Pork Tornado with Jon Fishman, Dan Archer, Phil Abair, Aaron Hersey, and Joe Moore
Friday, April 6 6:30pm doors, 7:30pm showtime

4/14

Frank Black & The Catholics
with House of Large Sizes
Monday, April 9

Semisonic with Pete Yorn
Tuesday, April 10

4/26 & 4/27

The Living End with special guests Sinners & Saints, Lost City Angels
Wednesday, April 11 7:00pm doors, 8:00pm showtime

Melissa Ferrick with Love Pie
Friday, April 13 6:30pm doors, 7:30pm showtime

St. Germain with Br. Cleve
Saturday, April 14

5/1

Gary Numan Gwenmars with Variety Artists
Friday, April 20 6:30pm doors, 7:30pm showtime

Howie Day with Bleu (solo acoustic)
Saturday, April 21 6:30pm doors, 7:30pm showtime

Dan Hicks and the Hot Licks
Sunday, April 22

5/4

WXRV Presents **Grandaddy**
Wednesday, April 25 7:00pm doors, 8:00pm showtime

Soulive with The Squad
Thursday, April 26 & Friday, April 27
6:30pm doors, 7:30pm showtime

Aterciopelados
Sunday, April 29 7:00pm doors, 8:00pm showtime

5/18

Guided By Voices with special guests Spoon
Tuesday, May 1 7:30pm doors, 8:30pm showtime

Erin McKeown with **Kris Delmhorst and Jabe**
Friday, May 4 6:30pm doors, 7:00pm showtime

Ocean Colour Scene
Saturday, May 5 6:30pm doors, 7:30pm showtime

5/19

Rufus Wainwright with special guests Tegan & Sara
Friday, May 18 6:30pm doors, 7:30pm showtime
Tickets on sale Friday, March 30 at 10am

Evan and Jaron with Angie Aparo
Saturday, May 19 6:30pm doors, 7:30pm showtime

Placebo with Idlewild
Saturday, May 26 6:30pm doors, 7:30pm showtime

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Borders moment no. 12

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(HarperCollins)

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(Scholastic)

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Cardinal Law must come clean

Disgraceful acts

WHERE'S THE OUTRAGE?

Last week, the *Boston Phoenix* published staff writer Kristen Lombardi's 7000-word account of former priest John Geoghan's molestation of more than 100 Massachusetts children (see "Cardinal Law, the Church, and Pedophilia," News and Features, March 23, archived online at www.bostonphoenix.com). The most shocking element of the account is that Bernard Cardinal Law likely knew of Geoghan's criminal activity as far back as 1984 and effectively did nothing to stop it. Geoghan's victims allege abuse spanning the defrocked priest's entire career, from his ordination in 1962 to two years after his retirement from parish duties in 1995. Sadly, cases of pedophilic priests have apparently become so common that even the naming of Boston's cardinal as a defendant along with Geoghan (the first time a pedophilic priest's cardinal has been so named) barely raises an eyebrow. With the exception of an insightful March 25 editorial by the *Boston Herald* stressing that Geoghan's victims deserve answers from the cardinal before these cases can put to rest, as well as an hour-long discussion of the *Phoenix* article on *The David Brudnoy Show* on March 23, not a word about Law's defendant status could be read or heard in Boston's major media outlets since the news was reported two months ago.

PHOTO BY STEVEN SUNSHINE

Consider the following:

• On January 5, Suffolk Superior Court judge James McHugh reviewed a motion and evidence brought by 25 plaintiffs seeking to name Law as a defendant with Geoghan and five bishops. McHugh, who had been "specially assigned" by the court to deal with these cases, ruled that there was sufficient evidence to name the cardinal in the suits. Law's attorneys tried to seal the news that Law had been named as a co-defendant. McHugh refused to grant the motion, but he did agree to seal the supporting evidence until trial. (Since rendering these decisions, McHugh has been elevated to the appeals court. He will be replaced by Superior Court judge Constance McSweeney of Springfield.)

• Father Thomas Doyle, a canonical lawyer who worked for the Vatican embassy in Washington in the mid '80s, asserts that the National Conference of Catholic Bishops — of which Law is a senior member — was briefed on the extent of pedophilia within the priesthood in 1985 when Doyle, who co-authored a 126-page report titled "Meeting the Problem of Sexual Dysfunction in a Responsible Way," presented it to all American bishops.

• Doyle, now a chaplain for the United States Air Force who has testified for plaintiffs in cases of sex abuse by clergy, charges that Geoghan "flunked out" of at least two and possibly three pedophile-treatment programs. His assertions are backed up by A.W. Richard Sipe, a psychotherapist and former monk who counseled sexually disordered priests in the 1970s at the Seton Psychiatric Institute and worked at the Johns Hopkins University Sexual Disorders Clinic in the 1980s.

Supervising bishops check priests in need of treatment into clinics, and the archdiocese foots the bill. Given that Geoghan attended two and possibly three such treatment programs, Sipe notes: "Somebody must have thought that he needed treatment again." In other words, someone in a supervisory position at the Boston archdiocese had reason to believe Geoghan was molesting children. Despite this, Geoghan was repeatedly assigned to work at parishes populated with children when he could have been moved to a prison, military, or administrative ministry. All told, Geoghan worked for six parishes throughout Massachusetts.

• Sipe, author of *A Secret World: Sexuality and the Search for Celibacy* (Brunner/Mazel, 1990), an analysis of celibacy and the priesthood based on 1500 of his cases, says that Geoghan is "well known" within the community of caregivers who treat pedophilic priests: "He is notorious because he has been treated by so many people, at nearly every psychiatric hospital in the country."

• Stephen Lyons, an attorney who has successfully litigated clergy sex-abuse cases against the Boston archdiocese (though none involved Geoghan), says he is "well aware" of evidence proving the cardinal knew about Geoghan's pedophilia — though confidentiality orders prevent him from revealing the evidence. "This has been a dirty little secret the Church has tried desperately to keep quiet," he asserts. "As far as I'm concerned, it's extraordinary Law hasn't been named a defendant [in the Geoghan cases] before."

• In 1973 (Law did not come to the Boston archdiocese until 1984), a Melrose mother confided in her parish priest, Father Paul Miceli, that she suspected Geoghan was molesting her four sons. According to court records, Father Miceli asked the mother to trust him to deal with Geoghan and promised her that Geoghan would undergo treatment and that he would never be a clergyman again. Seven years later, a Jamaica Plain mother confided in *her* parish priest that she thought Geoghan was molesting her sons and nephews, who ranged in age from six to 11. Father Miceli now heads the ministerial-personnel department at the Boston archdiocese and has been named in 57 pending lawsuits against Geoghan. (Currently, priests, rabbis, ministers, and other members of the clergy are exempt from a state law requiring that reports of child abuse be reported to police. A bill has been filed with the state legislature mandating that religious professionals be included in the law. See "Ending the Clergy Exemption," This Just In, page 9.)

We ask again: where's the outrage?

The Boston archdiocese has already paid between $2.5 million and $10 million to settle about 50 lawsuits filed against Geoghan dating back to 1996. In 1998, Law took the highly unusual action of laicizing — or defrocking — the retired priest. There are 84 lawsuits currently pending against Geoghan, including the 25 that name Law. In addition, Geoghan has been charged with two counts each of child rape and child assault in Suffolk County, and one count of child assault in Middlesex County, for alleged sexual abuses of three children within the past 20 years. (The first criminal trial is slated to begin September 4 at Suffolk Superior Court.) Although the archdiocese claims that it now immediately removes from parish duty priests who are found guilty of abusing children, it refuses to say whether it has ever actually done so.

It's time for Cardinal Law to come clean on the Geoghan matter. The cardinal and the archdiocese must take full responsibility for their complicity in Geoghan's acts. Such responsibility is not met — not even close — by paying off plaintiffs and demanding their silence in return for 30 pieces of silver. (It must also be pointed out — as one of Geoghan's victims eloquently puts it — that Geoghan himself is a victim of Law's negligence. Pedophilia is an incurable disease. By failing to reassign Geoghan to a prison, administrative, or military ministry, which would have eliminated — or at least drastically minimized — his contact with children, Geoghan's superiors put him in an impossible situation. In some ways, the Boston archdiocese's decision to keep Geoghan working in situations where he would come in frequent contact with children is comparable to placing a newly sober alcoholic in a bar or a newly clean addict in a drug den.)

Law should, at minimum, step down from his duties until the lawsuits against him are decided, as would be demanded of any secular leader. Thus far in its dealings with Geoghan, his victims, and their lawsuits, the Boston archdiocese has acted more like corporate giant PG&E, which worked desperately to cover up its pollution of public water supplies, than like a spiritual institution.

And that's a disgrace. ■

What do you think? Send an e-mail to letters@phx.com.

LETTERS

We welcome responses from our readers. Letters should be typed (double-spaced), if possible, and must include the writer's name, address, and a telephone number where he or she can be reached during business hours for verification. The writer's name and position or town will be published, but these may be withheld for good reason.

Letters may be mailed to the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215; faxed to (617) 859-8201; or e-mailed to letters@phx.com or to staff writers' e-mail addresses (e-mailed letters must include a telephone number for verification and a hometown). All letters are subject to editing for considerations of space, fairness, and clarity.*

BROWN-NOSING THE CULTURAL LEFT

I was delighted by your editorial defending the right of the *Brown Daily Herald* to publish the advertisement by David Horowitz on the subject of slavery reparations in the face of violent and unlawful actions by certain students there ["Free Speech at Brown," News and Features, March 23]. Sadly, this type of behavior is all too common on campuses, where the free and open exchange of all ideas should be the norm, not the controversial exception. When I was a student at Boston College Law School, a professor of constitutional law expressed the same attitude toward free speech as the Brown protesters: that free expression is secondary to "progressive" politics and concerns about issues of relative power between groups (power as defined by those with a gripe, of course). But as a gay man, ostensibly a member of an "oppressed" group, I find this thinking offensive and chilling. All types of speech, especially that which is distasteful and disrespectful, including pornography (in the proper venue), extreme political views, and even offensive humor, must be protected and encouraged. Otherwise, free speech simply does not exist.

I was also very pleased that you mentioned campus rules of sexual conduct. On many campuses today, students accused of a sexual offense have no opportunity to confront their accusers by cross-examining their testimony, or even to offer an adequate defense. Furthermore, in many cases of sexual assault, the burden of being a mind reader falls on the accused: he is often required to have known that "yes" expressed either verbally or by seemingly voluntary physical actions really means "no." Policies like these essentially move the burden of proof onto the accused to prove his innocence, not on the accuser to prove his guilt. Clearly, sexual assault must be dealt with seriously, but everyone's right to due process and fairness is just as serious. Too many colleges and universities infantilize students, on the one hand, and brutalize them, on the other, by behaving like totalitarian states simply to keep the peace and to satisfy this or that student pressure group. There is nothing "progressive" about that.

Benedict Miceli
Boston

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tji (this just in)

KELLY WATCH

Wrong again

Long-time South Boston councilor Jimmy Kelly is well known for his role in keeping gays and lesbians out of the neighborhood's St. Patrick's Day parade, as well as for his staunch opposition to domestic-partnership benefits. Those who wondered whether Kelly had suddenly gone progressive after he supported liberal councilor Charles Yancey of North Dorchester for the council presidency (when it became clear that Kelly himself didn't have the votes to win) got their answer last Friday, when the Waltham-based Massachusetts Citizens Alliance announced that Kelly has agreed to join its advisory board.

The organization is working to pass what it calls the "Protection of Marriage Act," which would define marriage as the union of one man and one woman — and therefore exclude gay men and lesbians from the right to marry. "Marriage is essential to societal stability," says 23-year-old Bryan Rudnick, the executive director and founder of the organization, who made headlines last year as a Brandeis senior when he brought National Rifle Association president Charlton Heston to speak on campus (see "Tight Security for NRA Chief," TJI, News and Features, March 17, 2000).

Some in the gay and lesbian community are troubled by Kelly's move. "It's very disappointing that a Boston city councilor would take a public position like this [joining the organization], because it shows that he doesn't believe in equality for all families, especially gay and lesbian families," says Betsy Smith, co-chair of the Lesbian, Gay, Bisexual, and Transgender Political Alliance of Massachusetts.

Though the group opposes domestic-partnership benefits, Rudnick insists it is not anti-gay. "It has nothing to do with sexual preference," he says. "We're trying to make sure that government sends out a message through public policy. It's not about feelings or emotions, it's about public policy."

Kelly, who could not be reached for comment, indicated in a column he penned last month for the *South Boston Tribune* that he doesn't understand what the fuss is about. "Maybe I'm missing something," he wrote, "but I don't see legislation defining marriage as a union between a man and a woman as being the equivalent of an anti-gay message. Am I wrong?" Um, *yeah*.

— Dorie Clark

AS THE *GLOBE* TURNS

McNamara speaks out after column is killed

As the *Phoenix* was going to press on Wednesday morning, the feud between the *Boston Globe* and WEEI Radio (AM 850) was reaching a new high — or low.

On Tuesday afternoon, *Globe* editor Matt Storin decided to cancel City & Region columnist Eileen McNamara's piece for Wednesday's paper. The reason: McNamara's column reportedly criticized *Globe* management for banning its sportswriters from the raunchy *Dennis & Callahan* show, a ban that primarily affects sports columnist Bob Ryan. (An analysis of the ban was posted last Friday on BostonPhoenix.com; go to "News & Features.")

McNamara, a Pulitzer Prize winner, popped up on *Dennis & Callahan* on Wednesday morning to defend her column and her right to speak out. Said Callahan: "Her boss at the *Globe* killed it for one reason only. He didn't agree with it. That is scary."

Neither McNamara nor WEEI program director Jason Wolfe — who this week retaliated against the *Globe* by banning all its staffers from his airwaves, although he obviously made an exception for McNamara — could be reached before deadline. Storin says he killed the column because the *Globe*'s Bill Griffith has already written about the issue twice, and because ombudsman Jack Thomas may weigh in on it as well. Storin adds that he was troubled by "the appearance of a conflict of interest" in the column, because McNamara's husband, Peter May, is a *Globe* sportswriter and is thus covered by the 'EEI ban.

As for McNamara's appearance on 'EEI on Wednesday morning, Storin calls it "unfortunate," but adds that, since she doesn't work for the sports department, she is not covered by the ban. Still, he says, "normal procedure" would require her to seek permission. Asked whether there would be consequences for McNamara, Storin replied: "That's internal. I would not discuss that possibility." He paused before adding, "Every action has consequences."

— Dan Kennedy

CRIME

A mother's love

In August 1993, the unthinkable happened to Antoinette Bosco. A young man named Shadow Clark broke into the Montana home of her son, John, and his wife, Nancy, and killed them in their beds — for no other reason than that he felt like it. It was an event that taught Bosco "a new definition of torment." Yet she has no desire to see her son's killer put to death. In fact, since the murder, Bosco has quit her position as editor of a Connecticut newspaper and taken up a crusade to abolish capital punishment. In April, she will publish *Choosing Mercy: A Mother of Murder Victims Pleads To End the Death Penalty* (Orbis Books).

Q: *You say you've forgiven the man who killed your son and your daughter- in-law? How long was it before you could feel this way?*

A: At first I was angry, but I knew right away I wouldn't be for the death penalty. After the murder, I went up to the room where John and Nancy were killed and I could feel the evil, and I knew then that it was the evil of death. Once I found out who did it, an 18-year-old, I just had this incredible sadness. I'm not angry anymore. I'm just sad. There's no point in hanging on to anger. It just corrodes you.

Q: *Why do you oppose the death penalty?*

A: First of all, it's illogical to say murder is wrong by committing murder. It's the legitimizing of killing I'm against, saying it's the right thing to do. Also, we have something like 20,000 homicides a year in this country. About one percent of murderers get the death penalty. And who gets it? I don't think you'll find many rich, influential people on death row.

Q: *Your son's murder bolstered this opposition. Why?*

A: It's hard for people to understand. But the reality of unnatural death hit me so hard. Until then it was academic. Now it was real. I had touched the horror of death at the hands of another human being.

Q: *Your position elicits anger from other relatives of murder victims. You've even been called a traitor. Is this hard to cope with?*

A: I do understand it. But nobody can get inside the mind or the heart of another person and dictate what their response should be. People say, "Oh, you think you're so good because you've forgiven." I hate that. This is what I believe. I have a hard time with our society thinking we have the right to kill another person.

Q: *Is there some part of you that would like to see Shadow Clark suffer?*

A: Actually, no. I will say this: I believe he's amoral. I don't believe he should ever be out of prison. But his death wouldn't bring John and Nancy back. You can't be free if you don't forgive. I don't carry him around with me. You've got to let go of what you hate or you become what you hate.

Q: *Do you ever think about letting go of all this entirely and just getting on with your life?*

A: I don't look at this like I'm hanging on to something. I made a pledge to John and Nancy when they were killed: the world is not going to forget. I want to make the world a better place in their name. I'm keeping John and Nancy alive. Anyway, what else would I do with my life?

— Chris Wright

GOVERNOR'S RACE I

Courting the arts vote?

Ambitious politicians often spend their Saturday mornings schmoozing with powerful constituencies — labor unions, businesses, local political foot soldiers. But *artists*? That's who had the ear of gubernatorial hopeful Steve Grossman last weekend.

Grossman, a Newton-based businessman who headed the Democratic National Committee and is a full-fledged Friend of Bill, has been canvassing the state since he declared his intention to run last summer. But he recently made time for the often-overlooked arts community when he sat in on the Cambridge Center for Adult Education's Arts and Media conference. His wife, Barbara — who is an associate drama professor at Tufts and a former presidential appointee to the National Council on the Arts — spoke on a morning panel on "The Politics of Art."

GUBERNATORIAL HOPEFUL *Grossman says he'd appoint an arts czar.*

Joined by panelists including former state representative Nicholas Paleologos, who is the founding producer of the Stuart Street Playhouse; Jane Deutsch, the president of the Fort Point Arts Community; and moderator Peter Nessen of the Massachusetts Cultural Council, Barbara Grossman gave a repeated and impassioned plea for more arts funding. "The making of art is essential to the future of our nation," she said. But not, she added, because its utility can somehow be quantified: "There's so much pressure on artists today to justify their existence because it's useful." Grossman did applaud artists for contributions such as volunteering in schools, but she noted, "I don't think arts organizations need be apologetic about what they do."

"I'd like to see our state and local governments step up and fund the arts," she said, going so far as to propose a "dedicated revenue stream" such as a hotel tax. She also suggested that Boston learn from cities like Denver, which funds the arts handsomely and has even set aside a special arts district.

Though Grossman was speaking on her own, and not as a campaign representative, at least a few people noticed the political implications of her oration. After she concluded her call for increased funding, Paleologos jumped in. "You can get that by voting for Steve Grossman for governor," he joked. He then peered out into the audience. "Steve, are you here? You've just been committed to a very ambitious agenda."

Grossman, who was in the audience, just smiled and let his wife have the spotlight. But in a recent interview he noted that his own commitment to the arts runs just as deep. A trustee of the Museum of Fine Arts and the former chair of the Institute of Contemporary Art's capital campaign, Grossman wouldn't yet commit to a hotel tax, but he did say, "I'd want a senior person in my administration, perhaps as senior as a cabinet secretary … who will be there 365 days a year to reinforce our commitment to arts in this state." He also vowed to increase public/private collaborations on arts funding, and criticized the Weld-Cellucci years: "I think frankly we haven't had gubernatorial leadership for the past 10 years which has been prepared to fight for the arts as a quality-of-life issue." Arts organizations, he added, "have a right to a governor who will take that agenda and drive it forward with energy, passion, and success." His wife, at least, is insisting on nothing less.

— Dorie Clark

MEDIA

A *Globe* critic's classical bind

Boston Globe classical-music critic Richard Dyer has been caught up — unwittingly, he says — in a snit over pianist Van Cliburn, the pride of Forth Worth, Texas.

Dyer wrote the most favorable of four local reviews of a March 4 Cliburn recital at Boston's Symphony Hall. That prompted the *Fort Worth Star-Telegram* to grab Dyer's review off the wires and run it after its own critic had torched Cliburn for his "wooden playing, poor phrasing, and careless transitions." The *Star-Telegram* explained that it wanted to offer "a somewhat different opinion of the same recital," which the alternative *Fort Worth Weekly* called "a backpedaling copout that wouldn't have been done for, say, Megadeth."

Now it turns out that Dyer is one of 10 jurors who will judge this year's 11th Van Cliburn International Piano Competition, to be held in Fort Worth from May 25 through June 10. Not that Dyer's getting rich off the deal. According to Van Cliburn Foundation spokesman Sevan Melikyan, each juror will receive an honorarium of a "confidential" sum, intended to cover only travel, hotel, and other expenses. When I contacted Dyer at the *Globe*, he confirmed the arrangement.

Still, Dyer has created at least the appearance of a conflict. His *Globe* review of Cliburn's concert was notably more favorable than that of the *Boston Herald*'s T.J. Medrek, who fulminated against the musician's "loud, ugly, even crude piano playing." Two other pieces were more mixed. Ellen Pfeifer, in the *Boston Phoenix*, pronounced Cliburn's Debussy "dazzling" but his Chopin "unlistenable." Peter Knapp, in the Quincy *Patriot Ledger*, called Cliburn's Brahms "king-sized and richly textured," but his Chopin "fussy and episodic" and "mechanical." (What's with Cliburn and Chopin?) Dyer, by contrast, hailed the "master pianist" for his "easy unforced power, the orchestral range of coloration, the prodigies of voicing, and the open emotion."

Dyer told me he had no idea the *Star-Telegram* had even picked up his review until he was contacted by the *Fort Worth Weekly* for comment. The differing reviews, he says, are typical of how Cliburn's playing has always been received. As for the Cliburn competition, he says he was invited to help with the judging shortly after giving a speech at the 1999 meeting of the International Federation of Music Competitions, in Dublin. "Because every competition in the world was represented in the audience, I was asked to take part in a bunch of them," he says. "Having criticized them for years, I wanted to see how they worked." He adds that he cleared his participation with management before accepting.

Bottom line: there's little in it for Dyer, and it's not as if Van Cliburn personally asked him to be a competition juror. But given that he'll be flying off to Cliburn Central in just two months, he probably would have been well served if he had requested that someone else review Cliburn's Boston performance.

— Dan Kennedy

GROSSMAN PHOTO BY ERIC ANTONIOU

GOVERNOR'S RACE II

Shannon O'Brien will run as Clean Elections candidate . . .

. . . BUT *Birmingham won't.*

Forget about any hope of Senate president Tom Birmingham running as a Clean Elections candidate. He's not doing it.

Under the Clean Elections Law, which was overwhelmingly approved by ballot referendum in 1998, gubernatorial candidates who agree to spending limits and raise 6000 contributions in amounts under $100 are entitled to at least $1.5 million. This past week, State Treasurer Shannon O'Brien announced plans to open a new bank account on March 31 to accommodate Clean Elections requirements, as the *Phoenix* first reported online last Tuesday (see http://www.bostonphoenix.com/boston/news_features/this_just_in/documents/00978898.htm). US Representative Martin Meehan of Lowell, former state senator Warren Tolman, and Secretary of State William Galvin have all indicated that they will abide by the rules in a campaign for governor. A spokesman for Steve Grossman says the candidate is "looking intently" at the possibility of opening a Clean Elections bank account and adds that Grossman will decide by the end of this month whether he'll run under the guidelines of the law.

Birmingham, who has worked intently to water down the measure — but had seemed to soften his stance against it in recent weeks (see "The Senator's Dilemma," News and Features, March 23) — had opened the door to a Clean Elections candidacy on February 6, when said to the *Boston Herald*: "I think if everybody went clean, it would be inconceivable that I wouldn't go clean."

Well, it's not going to happen. Birmingham spokeswoman Alison Franklin notes that there may be Republican candidates who don't opt in to the system — and so Birmingham needs to stay out to keep his options open. Take Lieutenant Governor Jane Swift (who's likely to be named acting governor next week). Spokesman Jason Kauppi says Swift won't be a Clean Elections candidate if she runs for governor in 2002. And even if Swift doesn't run, there's always the possibility that Suffolk County district attorney Ralph Martin or a well-financed businessman, such as Mitt Romney, would run without participating in Clean Elections. Heck, because anyone — even a nut job — could get into the race between now and 2002 without participating in the Clean Elections system, the well-financed Birmingham can use that excuse to stay out.

"At this point with participants both in the primary and in the general who will not be publicly financed and who will mount well-financed campaigns, to opt in to public financing would constitute unilateral disarmament," says Franklin (despite the fact that as many as four or five Democratic challengers are readying themselves to run under the guidelines established by the law).

As to whether Birmingham will open up a bank account just in case everyone else disarms, Franklin says there has "not been a decision to do so yet." But that's what O'Brien is doing. She's keeping her current fundraising account open in case the Clean Elections Law doesn't survive attempts by Birmingham and House Speaker Tom Finneran to gut it before it goes into effect March 31.

— Seth Gitell

TALKING POLITICS

Kennedy maximizes chances

US Representative Joe Moakley is keeping mum on who — if anyone — he favors as his successor in the Ninth Congressional District. But James O'Leary, a key ally of Moakley's, is organizing a fundraiser for potential candidate Max Kennedy.

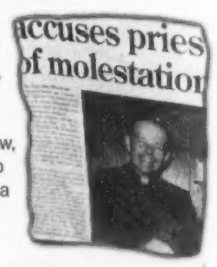
The addition of O'Leary, who served as the general manager of the MBTA for many years, to Kennedy's team suggests that some of Moakley's muscle is lining up behind Kennedy. So far, Moakley has had meetings with two potential candidates for the seat: Kennedy and State Senator Marc Pacheco of Taunton. He's also met with State Senator Marian Walsh of West Roxbury, who has since said she won't run.

Without a doubt, winning the support of Moakley's machine is one key to victory in the race to succeed him. Moakley's office says the congressman, who is stricken with terminal leukemia, has no involvement in the fundraiser for Kennedy. "He's neutral," says Moakley's district director, Fred Clark. But he also notes that Moakley's friends may not be: "Joe has a lot of fundraising supporters in that district, and he'd have no objection to it."

— Seth Gitell

SPEAK NO EVIL

Ending the clergy exemption



PRIEST PEDOPHILES *like Geoghan (above) might be removed sooner if their superiors had to act.*

Men and women who have experienced the trauma of molestation by a priest will appear at the State House this Monday to push for a bill that would require clergy to report suspected child abuse to authorities.

At an April 2 hearing before the Committee on Human Services, victims of clergy sexual abuse — many of whom have charged the defrocked Boston priest John Geoghan with assault (see "Cardinal Law, the Church, and Pedophilia," News and Features, March 23) — plan to tell legislators that their lives would never have been shattered if such a requirement had been in place.

"There is no reason why members of the clergy should be exempt from our mandatory-reporting laws," says Phil Saviano, who heads the local chapter of Survivors Network of those Abused by Priests (SNAP). "The fact that legislators have allowed this policy to go unchallenged is unconscionable."

Under a 1973 state law, doctors, teachers, psychologists, and other professionals must notify the police and the Department of Social Services of any suspected child abuse, whether physical or sexual. Clergy members — even those who supervise children — have always been exempted.

After representing victims of Geoghan and other pedophilic priests for years, Boston attorney Mitchell Garabedian has recently drafted legislation submitted by Senator James Jajuga (D-Methuen) that would add priests, rabbis, and ministers to the current list of professionals. The bill would not mandate that clergy reveal "privileged communication" — such as confessions — to authorities.

Critics have long argued that the clergy exemption allows child molesters to remain in positions where they can strike again — Geoghan, for example, has been accused of molesting more than 100 children over three decades. Yet legislators have failed to act on previous legislation; last year, a similar bill drafted by Garabedian died in committee.

Garabedian says he refiled his bill to meet an obvious need. "This bill is about prevention," he explains, "which I think is whole lot better than having to treat people for the harm caused by being molested."

Saviano agrees. The exemption, he concludes, "is a legal loophole that the church has used to its advantage. It's up to legislators to put an end to the loophole, and think about the safety of kids."

The Committee on Human Services and Elderly Affairs will hear testimony on the Garabedian bill (S674) this Monday, April 2, at 11:30 a.m. at the Gardner Auditorium at the State House.

— Kristen Lombardi

RADIO

A quarter-century of Brudnoy

David Brudnoy, who was Boston's best radio talk-show host even before the otherwise estimable Christopher Lydon left the airwaves, will celebrate 25 years of more or less continual broadcasting this Thursday, March 29. The guests will include Governor Paul Cellucci and UMass president William Bulger. But that's not particularly unusual for Brudnoy, whose show is broadcast weekdays from 7 to 10 p.m. on WBZ Radio (AM 1030).

"We're not trying to do things where there's going to be a lot of hoopla," says Brudnoy, adding he wants to avoid having "a yucky, gooey sort of thing."

For talk-radio junkies, this is a certified big deal. Brudnoy is among the last of what might be called talk radio's Heroic Age, when figures such as Jerry Williams, Gene Burns, David Finnegan, and Peter Meade held forth with passion and intelligence on politics and public affairs. The new generation of talk-show hosts depends more on outrageous outbursts and scatological humor in a desperate attempt to appeal to younger listeners. If Brudnoy ever retires, look out below.

A cerebral libertarian, Brudnoy got his start at the old WHDH Radio in 1976. He is something of a workaholic, teaching media criticism at Boston University and writing movie reviews for the *Boston Herald*'s Community Newspaper subsidiary in addition to sitting in front of the microphone five days a week — a gig that is pre-empted only when there is what Brudnoy invariably calls "another exciting hockey game."

His pace has slowed down only slightly since 1994, when he was hospitalized — and nearly died — as the result of AIDS-related complications. Since then he has been active in fighting the disease, principally through the David Brudnoy Fund for AIDS Research, at Massachusetts General Hospital.

"I sometimes feel like the café des Deux Magots in Paris, where, allegedly, if you sit still long enough everybody in the world worth knowing passes by," Brudnoy said in an e-mail exchange. "In 25 years an amazingly large number of fascinating people have stopped by my studio to talk. Easy job: no heavy lifting, no walking, just sitting and talking. Can you beat that?"

— Dan Kennedy

PERSONALLY SPEAKING

A long-time fan speaks

Twenty years ago, I picked up the kitchen phone late at night and dialed a radio station. I was 12 years old and calling *The David Brudnoy Show* on WRKO for the first time.

I didn't know if I would get on or if they even let kids call, but something prompted me to give it a try. Listening to Brudnoy and his guests as the night wind howled off the Atlantic made the bullies at Hull's middle school seem a world away. Speaking in hushed tones so that my mother wouldn't know I was up so late — but still in the high squeak of a prepubescent — I told the producer what I wanted to discuss. I heard the show come on over the phone, a slight buzz, and then the words "Seth from Hull."

Rather than rush me off the radio, Brudnoy gave me a hearing. My topic, as I recall it, was rather obscure: something about the reasons for the demise of the Roman Empire. Brudnoy let me make my point — or try to, anyway. I was hooked.

In the months and years that followed I became a regular caller, along with Bob from Billerica and Ed from Quincy. Sometimes I called about local politics, sometimes the Middle East. Over time my calls became conversations, and Brudnoy became something of a friend. He was as much my teacher as anyone at school. When my points were too discursive and my subjects too rambling, Brudnoy suggested I outline my calls. Make one point, he said, rather than a slew of them. If he had authors on, such as science-fiction scribe Ben Bova or mystery novelist Robert Parker, Brudnoy — unlike Larry King — actually read the book.

Brudnoy filled a void. Instead of childhood insomnia, I had a chance to listen to first-class political and cultural discussion. A latchkey kid with a divorced mother, I had an outlet.

The calls seemed to mean something to Brudnoy too. Sometime in the early 1980s, the *Boston Herald* printed a short story headlined DAVID BRUDNOY'S FAVORITE CALLERS. There I was, along with Bob and a few others. "A teenager who's been calling since he was a young boy," Brudnoy said. "Bright as a whip. One of the joys of radio-talk hosting is observing kids who grow up as friends through the show." You better believe my mother cut out that article and had it laminated.

Over the years, my voice deepened and I didn't have as much time for talk radio. I graduated from college and my father — by then having taken my place as a regular caller — kept me posted on Brudnoy's whereabouts. Living away from Boston, I learned of his sickness and recovery. It seems unbelievable that Brudnoy is celebrating his 25th anniversary — now, of course, on WBZ (AM 1030) — and that I've been a guest on his show talking about pieces I've written for the *Phoenix*. Who'd have thunk it?

— Seth Gitell

HIGH ROAD

Gay warrior moves on

Lambda Legal Defense and Education Fund, the nation's oldest nonprofit fighting for the legal rights of lesbians and gay men, announced last week that pioneering legal advocate Evan Wolfson will be leaving the organization next month. Wolfson is best known for his work on the groundbreaking gay-marriage suit in Hawaii in the early 1990s and his efforts to stop the Boy Scouts from discriminating against gay members. He also assisted the Boston-based Gay and Lesbian Advocates and Defenders (GLAD) in the Vermont Supreme Court case that resulted in civil unions.

During his 12 years at Lambda, Wolfson witnessed a sea change in societal attitudes toward gay men and lesbians, as evinced by cultural milestones from Ellen DeGeneres's coming out to legal breakthroughs in matters of child custody. He attributes the public's increased support for gay rights to the national discussion the Hawaii Supreme Court kicked off when it issued a preliminary ruling stating that it might be discriminatory to prohibit same-sex marriage (Hawaiian voters ultimately changed their state constitution to prevent it). "Before 1993, many people were concerned that full equality as represented by the freedom to marry was just unattainable," he says. But the court decision made them realize it wasn't such an impossible dream.

Even post-Lambda, gay marriage remains Wolfson's Holy Grail. "It's essential to always say the M-word, because marriage is the vocabulary in which non-gay people talk about love and commitment and sacrifice," he notes. In his new career, fueled by a grant from the Evelyn and Walter Haas, Jr. Fund, he'll focus on developing legal, political, and grassroots strategies for winning marriage rights for gay and lesbian couples. He's optimistic about his chances: "There are many states out there where we have very promising opportunities for a breakthrough over the next few years," he says. Lawmakers in Connecticut recently held informal hearings on the possibility of same-sex marriage; Rhode Island is currently considering both civil-union and marriage bills. "This is not pie-in-the-sky ideas about the next century," he emphasizes. "This could happen in the next five years if we do our work right."

Wolfson's greatest accomplishment with Lambda may have been his work in shaping public debate. "When we began the [Boy Scout] case," he says, "many people didn't focus on gay and lesbian youth, and saw it as, 'Why are gay people trying to get into the Scouts?' Now people realize there are gay youth, and gay leaders, and the question is, 'Why are the Scouts trying to kick them out?'" His efforts on the marriage front similarly helped dispel stereotypes about promiscuity and showed America the caring, committed side of gay relationships.

In spite of George W. Bush's presidential victory — and the likelihood that he'll appoint a more conservative judiciary — Wolfson insists that marriage is still a winnable fight. "Judges can be educated; legislators can be moved," he says. "The work of our civil-rights movement should not be defined solely by what we believe is attainable in a given battle. The work is to enlarge what's attainable."

— Dorie Clark

BIRMINGHAM PHOTO BY STEVE MIRARCHI; BRUDNOY PHOTO BY MARK OSTOW

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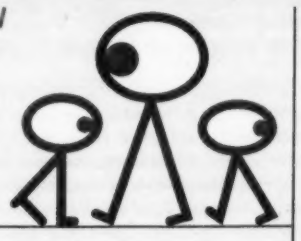

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Thursday, April 12, 4:30pm–6:00pm
Supercharge your creative ambition—hear from three internationally acclaimed design-world legends—David Carson, Clement Mok and Roger Black. They'll discuss how design is changing and what the future has in store.

David Carson

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BOSTON ADULT LITERACY FUND read between the lines

The Game Show!
Tuesday, April 10, 6:00pm–7:00pm
Get ready for a good time! This fun, fast and information-packed game show will test your industry knowledge and wit. Win great prizes and enjoy free food! Open to all attendees.

Special Award Presentation!
Wednesday, April 11, 7:30am
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Special Streaming Media Evening Event!
Wednesday, April 11, 6:00pm
Head over to the evening reception, open to all Passport holders and Digital Media Conference attendees. Enjoy a special streaming media presentation while you network with peers and meet the most influential players in the rich media community.

Event Hot Spots

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Need a break? Put your feet up at Club Seybold. This exclusive area is open to all Seybold Seminars alumni, all paid attendees of any conference, Special Interest Day or tutorial, and Expo Plus Pass holders. Special amenities include a lounge area, gaming zones and computer stations.

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Keynotes

Monday, April 9
8:30am–10:00am
Beyond Web Publishing

Jesse Berst
CEO
IZ, Inc.

Martin Brauns
President and CEO
Interwoven

Bruce Chizen
President and CEO
Adobe Systems, Inc.

Jeet Singh
President and CEO
Art Technology Group

Tuesday, April 10
8:30am–10:00am
Publishing—The 20 Year View, Release 2.0

Mark Getty
Co-Founder and Executive Chairman
Getty Images

Thad McIlroy
President
Arcadia House

Michael Paige
Director
Xerox PARC

Rick Smolan
Founder and President
Against All Odds Productions

Special Keynotes

Wednesday, April 11
9:00am–10:00am

Christie Hefner
Chairman of the Board and CEO
Playboy Enterprises, Inc.

Thursday, April 12
9:00am–10:00am
Fred Ebrahimi
President and CEO
Quark, Inc.

Jürgen Kurz
Director of Product Management
Quark, Inc.

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flashbacks Phoenix

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Nina Willdorf.*

Fan-tastic

5 *years ago:*
March 29, 1996

Matt Ashare exchanged his critic's hat for that of a fan, and looked beyond Lou Reed's repeat disappointments in an interview with the rocker.

"Few people would dare to claim it's easy to be a Lou Reed fan. In a three-decade career that's been through dozens of transformations, and arguably as many misfires and near-fatal disasters, Reed has persevered largely because he's never answered the expectations of his record labels, heeded the advice of his associates, or worried about the adoration of his fans. He's been the epitome of what's euphemistically referred to as a difficult artist — a notorious badass, a street poet, a drug-using freak, a singer/songwriter of immense skill who isn't afraid to embarrass himself and confound his fans in the process.

"As a fan for more than 10 years, I know what it's like to be disappointed by Reed from time to time. But it's always been worth it."

Mom-and-pop porn

10 *years ago:*
March 29, 1991

Ric Kahn explored the precursor to Internet porn: amateur-video smut.

"From Kentucky hayseeds to swinging California couples, they're turning out homemade productions that are boffo successes. They sell like hot cakes at Video Expo, in the Combat Zone, where there are 10 rows of amateur X-rated action, and they're rented regularly at mainstream outlets such as Beacon Hill Video. The action is beamed to us compliments of the home video camcorder, the technology that brought to our living rooms startling images of extraordinary people making war (US versus Iraq, the LA cops versus Rodney King) and that now also allows us to witness startling images of ordinary people making love.

"From the 1990 B movie *Crime Lords* to the '89 top-of-the-line film *sex, lies, and videotape*, Hollywood for the past few years has been flirting with the camcorder as thematic and scenic device. Now the sex industry has taken the concept and run with it to the maXXX. Amateur porn couples the coarse, industrial-strength sex of *Deep Throat* with the wholesome, casual charm of *America's Funniest Home Videos*, producing perhaps the steamiest sector in the X-rated-movie realm.

"Call it 'America's Horniest Home Videos.' "

Window to the past

15 *years ago:*
April 1, 1986

Scott Rosenberg appreciatively pondered the opening scene in Merchant and Ivory's film adaptation of the novel *A Room with a View*, in which two women find themselves in a room with no view at all.

"This image of dashed expectations could easily herald a thorough reevaluation of travel's broadening influence, communication between cultures, and verily the future of European civilization itself; other hands might insist upon blowing the incident way out of proportion.

"With gentle wisdom, *A Room with a View* — both E.M. Forster's 1908 novel and the sunny, serenely indulgent, splendidly cast film adaptation directed by James Ivory and produced by Ismail Merchant (at the Nickelodeon) — holds back from such intellectual telegraphy: leaving its muddled characters to read momentous import into events, it stands aside and chuckles. It's a high comedy of manners — the view Forster's taken by is the long one, a vision of the evolution of mores that's received at a great comic remove."

LIFE LESSONS: *a disappointing window leads to gentle wisdom in* A Room with a View.

Counting his blessings

20 *years ago:*
March 31, 1981

Howard Litwak sang the praises of the legendary Count Basie, whose place in jazz could not quite be pinned down.

"At 76, after almost six decades of performing, Count Basie remains jazz's most elusive great musician. Consider: he makes sophisticated use of one of the simplest forms in American music, the blues; he has fashioned a much-praised spare keyboard style from the work of two piano masters, Fats Waller and Earl Hines; he leads a successful mainstream big band at a time when mainstream jazz is usually heard in small combos and big bands are rarely heard at all; he's still on the road (if you've got the scratch, you can hire the Count Basie band for your wedding, bar mitzvah, or second-mortgage party) though he's financially secure enough to have retired years ago; he consorts with royalty and the well-off though his chosen companions were once hard-drinking, hard-doping whores, pimps, and musicians; he is as well-known a figure as there is in jazz without most people having a clear idea of just what it is that the portly gentleman with silver mutton chops and luminous eyes has done."

Spying on their own

25 *years ago:*
March 30, 1976

It's cross-generational. It's timeless. It's ... spying. Jim Kostman and Bob Katz reported on internal spies at the CIA, including one Leo Cherne, a prominent anti-communist with the International Rescue Committee, a relief organization.

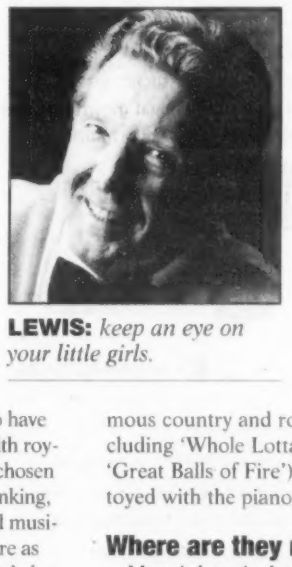
"Last year, the Rockefeller Commission investigated allegations of illegal domestic spying by the CIA. Composed largely of men with previous ties to the US intelligence community, the commission concluded that some abuses had occurred and made limited recommendations to prevent future ones. President Ford's recently announced plans for dealing with this problem include the formation of a three-man Intelligence Advisory Board. It too is composed of men long associated with covert politics.... Once again, it is going to be hard to tell the investigators from those being investigated."

Jerry Lee got the blues

30 *years ago:*
March 30, 1971

Howard Husock expected a rollicking good ol' time at the Jerry Lee Lewis concert, but instead saw a washed-up, dispirited dirty old man up on stage.

"'Be careful, baby, I'm an evil mother,' Jerry Lee Lewis snapped at a girl taking his picture at his Symphony Hall concert.... Jerry Lee came out apparently with every intention of putting on his famous wild show. He talked to the audience but met most often with no response. 'I usually get a laugh out of that ...,' he said despondently at one point. Disheartened, he sang a long series of sad and obviously personal songs, backed by a group of young Southerners.... His rumored divorce helps explain his performance.



LEWIS: *keep an eye on your little girls.*

"For the most part, Jerry Lee went through the motions of a show. He played drastically shortened versions of his famous country and rock songs (including 'Whole Lotta Shakin' ' and 'Great Balls of Fire'), and merely toyed with the piano."

Where are they now?

Matt Ashare is the music editor for the *Phoenix*. Ric Kahn is a news reporter for the *Boston Globe*. Scott Rosenberg is the movie critic and digital-culture columnist for *Salon*. Howard Litwak is a principal at a design firm that develops exhibits for zoos, aquariums, and museums. Howard Husock is the director of the case-studies program at the Kennedy School of Government.

reality check

by David Sipress

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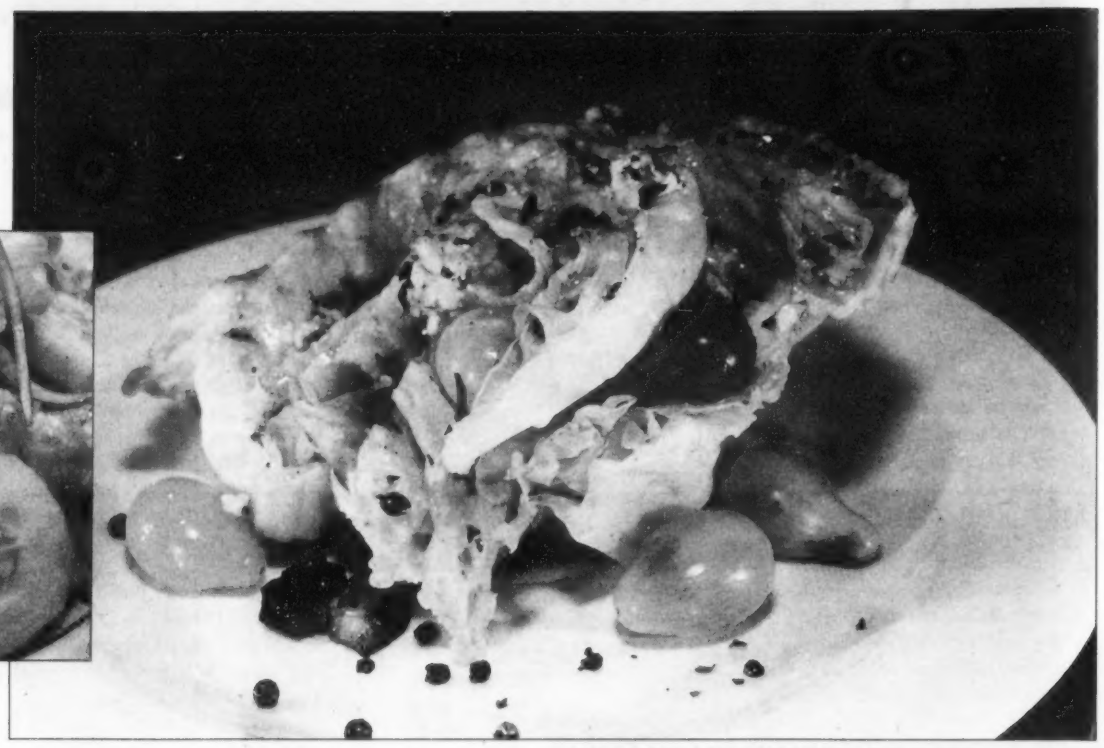

OH COME LETTUCE ADORE THEE: *classic iceberg-lettuce salads at Jasper White's Summer Shack (left) and Central Kitchen.*

Tip of the iceberg

In defense of the forgotten lettuce

ASK BOSTON UNIVERSITY nutrition professor Joan Salge Blake and she'll tell it to you straight: "Iceberg lettuce has a bad rep."

Maybe it's because it's not as colorful as mesclun mix or as pretty as spinach. Maybe it's because of the myth that iceberg lacks any nutritional value. (Not true, says Salge Blake. Iceberg is a good source of vitamin B.) More likely, though, it's because many generations of foodies grew up with salads consisting, more or less, of these ingredients: the lettuce, a cherry tomato, a few rings of red onion, and a generous splash of Good Seasons Italian dressing.

Whatever the reason, for the past decade or so iceberg lettuce was happily forgotten by chefs and restaurantgoers alike when fancier, more exotic-looking mesclun mixes became more widely available. While people were busy chomping on these nouveau greens for most of the '90s, says Paul Hathaway, chef and partner at Washington Square Tavern in Brookline, they forgot one thing: how delicious iceberg can be. "It just makes such a refreshing salad," says Hathaway. "It's the perfect thing when you are in the mood for its comfort level — when you're not trying to challenge your palate."

It's no surprise that iceberg has found its way back onto restaurant menus, given the resurgence of comfort food in American bars and bistros (not to mention steak houses, where the iceberg salad originally found fame). But if you're expecting a pile of iceberg's mint-colored greens served in a patchwork wooden bowl, you're out of luck. Today's iceberg salads look more like works of art than like anything you'd find at Joe's Truck Stop.

Hathaway, for example, serves his iceberg salad in the summer with heirloom tomatoes, smoked bacon, and blue cheese. He also says iceberg works best with Asian dishes: top it with anything spicy, garlicky, or salty, and the watery lettuce cuts into the sharp flavors nicely.

Or take the "Steak House Salad" ($7) that chef Gary Strack serves at his Cambridge restaurant, Central Kitchen: it's a quarter-wedge of iceberg topped with hunks of blue cheese, heirloom tomatoes, and slab bacon. Although Strack says he hates lettuce and salads (don't ask), he also admits there is a small spot in his heart for iceberg. "It's the crunch that I like," he says.

Celebrity chef Jasper White, who offers an iceberg salad with cucumber and red onion at his Summer Shack in North Cambridge, probably has the best defense for iceberg: it's the best sandwich lettuce. "Eating a BLT with any other lettuce is an affectation," he says.

Unlike expensive mesclun mixes, iceberg checks in pretty cheap at grocery stores — a head of Foxy lettuce sells for around $2. But don't think it's all that easy to come by. Jasper White says he's developed a whole new respect for the lettuce ever since he tried to grow it in his Lincoln garden a couple of summers ago. When the experiment failed, it added a little mystery to the previously mundane veggie.

"It was just an option that wasn't available [in restaurants] for so long," he says. "Iceberg was passé. It wasn't hip. But it took a few brave souls to bring it back. I think it's here to stay."

— Leslie Robarge

Where to get it:

- Washington Square Tavern, 714 Washington Street, Brookline, (617) 232-8989
- Central Kitchen, 567 Mass Ave, Cambridge (617) 491-5599
- Jasper White's Summer Shack, 149 Alewife Brook Parkway, Cambridge (617) 576-2433

PHOTOS BY BRANDON CONSTANT

moon signs

BY SYMBOLINE DAI

AS THE MOON waxes this week, you'll notice a steadily increasing crescent, but no matter where you're standing on earth, that first quarter is still only one-ninth as bright as the full moon. Astrologically, this is a time to nudge projects from last weekend forward — gently, gently. And if you're planning a real yuckfest for April Fools' Day, bear in mind that the lunar transit suggests we'll all be more defensive. Displays of loyalty will go down much better.

Thursday, March 29
Waxing moon in Gemini. If you suspect you're being snowed, remember that skepticism is a virtue — although you Geminis (especially those born between June 10 and 13) are *so* inconsistent about it, particularly this week, when you're supposed to be trying new things. Libra finds wisdom in unlikely sources (nonprofessorial, y'know?), while Pisces wants the real stuff (forget vitamin C and echinacea — bring on the pharmaceuticals!).

Friday, March 30
Waxing moon in Gemini. Everything gets discussed — nothing's off-limits. The Victorians would hardly recognize us. A late-night void-of-course means it's easy to think those stands are for more than one night. Gemini: it's been 100,000 miles — has someone looked at your fluids and belts? Aquarius, don't assume everyone knows you can be counted on because you're sending them "vibes." Capricorn, if you want to stay and chat, why are you hovering in the doorway wearing a coat? VOC 10 p.m. to 9 a.m. tomorrow.

Saturday, March 31
Waxing moon in Cancer. The typical astro-take on these transits is that domesticity rules. But with a black leather apron? Maybe! Cancer plays well with others this weekend; it's those "others" I'm worried about. Scorpio craves familiar exoticism (and new cooking toys!). Aries, don't worry about working this weekend — you'll be on fire (pardon the lame-o pun) early next week.

Sunday, April 1
Waxing moon in Cancer, first quarter (April Fools' Day). Super-sensitive types find whoopee cushions *de trop* — and Cancers would *only* josh people who are already in on the joke. Libra is in a mood to be "put-upon," grinning diplomatically all the while. Pisces think they're strong enough to mulch those 40 acres, and who are we to stop them? (Capricorns excluded.)

Monday, April 2
Waxing moon in Cancer/Leo. With a morning void-of-course, expect delays on anything you've already worked on, but the new stuff will be flying in at supersonic speeds. Cancer, a big mea culpa will make you feel better — for a minute. Leo, you're powerful, you're invincible (hey, read "Sun Signs" online if you think I'm kidding). Virgo, keep making those changes (those with birthdays from September 13 to 16 will cement decisions made since Valentine's Day this week). VOC 9:30 a.m. to 1 p.m.

Tuesday, April 3
Waxing moon in Leo. A great time to blow your own horn, but even better to blow someone else's — karmic Doppler effect, right? Leo, the love-road you've been rambling down (since late summer 1998) takes another unexpected fork this month and next. Previews today. Aries, you'll need to talk to everyone in the room — it's a given that they like you already.

Wednesday, April 4
Waxing moon in Leo/Virgo. The void-of-course mirrors Monday morning's missed opportunities. If you're training someone today, you'll be a martinet this afternoon. Leo — wait for the WALK sign to light up. Virgo, you'll need to be generous (more with time than money) this week. VOC 11 a.m. to 3 p.m. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/Capricorn, Leo/Aquarius, and Virgo/Pisces.

The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

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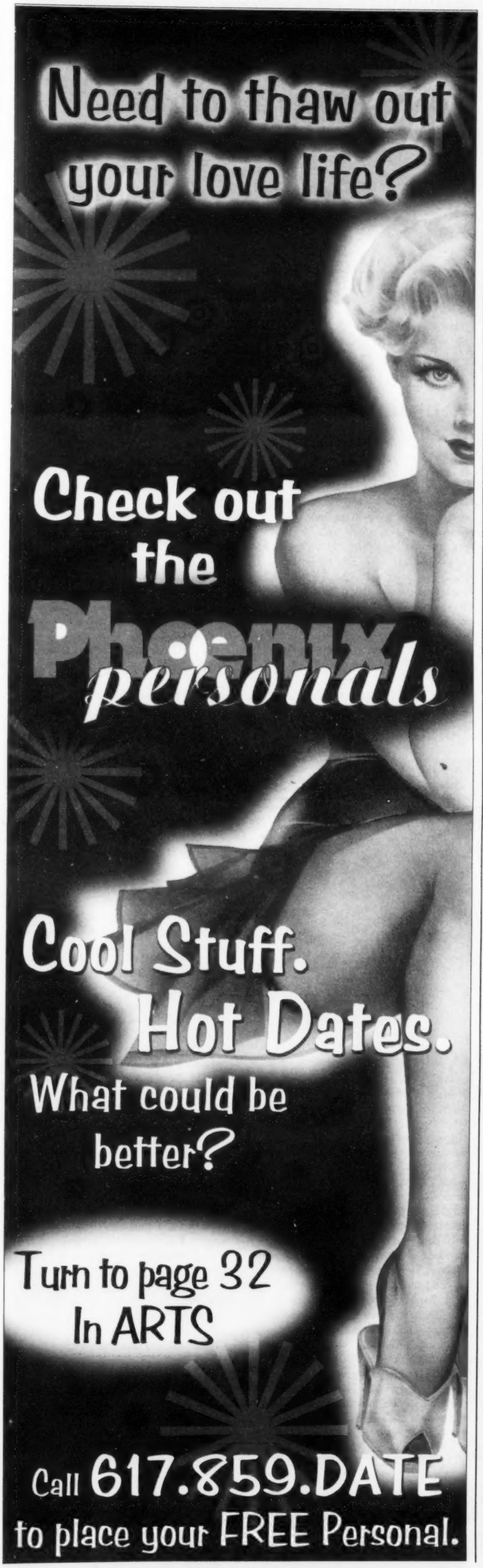

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OUT THERE

A woman's love-hate relationship with her large breasts

Don't cry for me, Dolly Parton

BY CHARYN PFEUFFER

I REMEMBER IT all too vividly. It was fifth grade. My mother gently hinted that it was time to buy my first training bra. My prepubescent breasts were rapidly expanding, as though the Ta-Ta Fairy had sprinkled InstaGrow on my once minuscule lumps. It was clearly not a hereditary trait, and I felt I'd been had by some higher power hell-bent on ruining my life before I was even old enough to drive. The growth spurt was downright mortifying, and I made every attempt to conceal my, ahem, new additions with oversized sweaters and T-shirts. Luckily, rugby shirts and sweater dresses were '80s fashion staples and helped facilitate the great cover-up.

The actual brassiere retail event was anything but quick and painless. My mother cleverly disguised it as a "girls' day out." To think I was duped into this most embarrassing landmark in a young woman's life with promises of Shirley Temples and pastel-umbrella-toothpicked tea sandwiches. The elderly saleswoman in the lingerie department instructed me to remove my top and stand in front of a tri-paneled mirror. If my bosoms appeared large before, they looked gargantuan three-fold. Internally, I agreed that something had to be done immediately to control these pesky things, but I'd never have admitted that to my mother, much less the saggy-breasted, gray-haired saleswoman. She adeptly wrapped a cold metal tape measure around my torso and it was determined that I was well beyond the training-bra phase. A B-cup, big-girl brassiere it would be. I was humiliated. I didn't know a single soul who wore anything other than the white, all-cotton, soft-cup bra with a tiny silk bow. The experience was similar to buying condoms. It's a purchase most people make, but whether it's your first time or your 100th, you want the merchandise double-bagged and processed quickly.

But I appreciated the binding effect my newfound lingerie had on my physique. It kind of kept everything just so. No more bouncing in gym class. A more defined chest in a leotard. A definite reaction from young male classmates, who made their desire to grope no secret.

Years later, I gradually learned to worship my breasts, which incidentally grew to be a fine set of 36Ds. I never fully appreciated (or utilized) the almighty power of this above-the-belt anatomical feature until I accepted that they weren't going anywhere without some major surgical procedure. Most of the time, my breasts make me feel downright womanly. They match my curvaceous, Botticelli body perfectly. If I were skinnier they wouldn't work for my frame, so I have the ideal excuse to maintain a few extra pounds. I love having the flesh to properly fill a baby tee, to achieve voluptuous cleavage in cocktail dress with minimal effort.

But with all good things come drawbacks. I despise not being able to run long distances without experiencing neck and back pain. Large-breasted women have to try harder to gain the intellectual attention and respect of men. It's easy for men to get caught at chest level and never see beyond the flesh. In the past, I overcompensated by trying to impress potential love interests with my intellect and wit. They'd soon see that what they actually wanted was a *real* girl, with a zaftig body and something to say, and they'd instantly fall — hook, line, and sinker. I'd teach them art history, reinstill their faith in mankind, and give them a reason to live. The sex would be the hottest ever and I'd come every time. And I'd rest easy, knowing that I was loved for my brain and not my breasts.

Women's reactions to large breasts are no easy time either. The same double standard holds true: it's not uncommon for bathroom banter to turn to "what great tits" a well-endowed woman has, followed by woeful bitching. Nor is it uncommon to receive venomous looks when you wear a shirt that may be a tad too tight. Lycra is my lifeline when it comes to tops, but it is only so forgiving. It's as if there's an unspoken line of sex appeal that can be obnoxiously crossed by flat-chested women (no one ever criticizes a skinny girl's fashion), but well-endowed women are expected to keep their assets in check. It's not as if I self-implanted mine, or even wanted them to begin with. I'm making the best of an anatomical feature that runs the gamut from ultimate accessory to source of pain and discord. Having big breasts is a part of who I am, like having brown hair or a mole on my back, whether I like it or not.

There are moments when I concoct elaborate plans to convince my health-care provider that I must have breast-reduction surgery. If I were certain that it wouldn't interfere with breast-feeding someday, I'm sure I'd give it serious consideration. I'd be a liar if I said I didn't enjoy the attention, but is having to lug around pounds and pounds of extra flesh really worth it? The jury has been out for years and is still deliberating. I embrace the way they make me feel about myself, but cringe at the reaction they often evoke. I think my inner qualities and beauty should speak for themselves, and judgments should not be made on physical appearances. So until I find a coalition of women to share my quest for the perfect D-cup bra that lifts and separates, I'm ignoring the lustful gazes of men and the glares of jealous and unsympathetic women. ■

Charyn Pfeuffer spends hundreds of dollars annually on sexy lingerie that doesn't quite fit right. Although she has the panty part perfected, she's still searching for the ideal bra.

DAVID SIPRESS

THE STRAIGHT DOPE®

BY CECIL ADAMS

Hey Cecil, here's one that's been bugging me: did Wile E. Coyote ever catch the Road Runner? I've seen one "sanctioned" cartoon by Warner Bros. where the Coyote has been shrunk and catches the Road Runner's huge leg, but I've heard rumors of a cartoon where he actually catches and eats the damn bird. Supposedly it was shown to soldiers heading off to Vietnam, to boost morale. Does this thing exist?

Keith Nielsen

Other than the episode you mention, no Road Runner–finally–gets–it cartoon has ever been released by Warner Bros. But surely some animator somewhere has given it a stab. Supposedly, an underground Road Runner cartoon has been making the rounds at college film societies, which often show shorts before the feature. After a few minutes of the usual high jinks, one of Wile E. Coyote's harebrained schemes actually works, and he catches and eats the Road Runner. The audience sits in stunned silence for a moment, then breaks into wild applause, whooping, and cheering.

But none of the hard-core Road Runner buffs I consulted — and these are people whose answering machines say, "We can't come to the phone right now, because either we're out chasing after roadrunners, or we're trying to recover from our latest runaround with Wile E. Coyote …" — had any knowledge of it.

Maybe someday, something will turn up. In the meantime, you'll have to content yourself with the one legit episode in which Wile E. honest to God gets the Road Runner. Here's the word from Jerry Beck, who with Will Friedwald wrote *Looney Tunes and Merrie Melodies: A Complete Illustrated Guide to the Warner Bros. Cartoons* (Henry Holt, 1989): "No, the Coyote never ate the Road Runner. He did, however, catch the bird in one cartoon, produced in 1980 by creator Chuck Jones. That film, 'Soup or Sonic,' was part of a TV special called *Bugs Bunny's Bustin' Out All Over*. In that film the Coyote shrinks to tiny size but manages to grab the Road Runner's giant (to him) leg. Unfortunately the Coyote is like a tiny insect to the bird. He holds up a sign to the audience: 'Okay wise guys, you always wanted me to catch him. Now what do I do?'"

How do they get the papers inside fortune cookies? As paper will ignite at around 400 degrees Fahrenheit, and yellow and crinkle at temperatures approaching that point, they can't bake them in there. My guess is that they stuff them in after the cookie is made. If this is so, there must be a fairly high mortality rate among fortune cookies, as they can't possibly stuff them perfectly every time or consistently bake them so they are ideal for stuffing.

Robert in Nevada

This is a question only a guy would ask. Any woman with more than 10 minutes' experience in the kitchen knows that you make fortune cookies by baking the cookie first — at which point it's a disk — placing the fortune in the middle, and then wrapping the cookie around the fortune to produce the familiar fortune-cookie shape. You can do it yourself using the recipe available from Wonton Food, Inc., one of the leading makers of fortune cookies (two million a day! 5.1 billion a year!), at www.wontonfood.com.

Be warned, however, that this is a job best left to experts. According to the recipe, "You have about 15 seconds working time before the cookie hardens." Karen of the Straight Dope Science Advisory Board writes:

"I've actually made homemade fortune cookies. I do NOT recommend it. You'll burn your fingerprints off folding those suckers, and, in the end, you'll have wasted all afternoon to get about two dozen greasy, tasteless, misshapen fortune cookies when you could have gotten two pounds of yummy fortune cookies in Chinatown for 50 cents. But you can put in great fortunes like these:

"YOU WILL DIE SOON.

"LOOK OUT BEHIND YOU!

"DISREGARD PREVIOUS FORTUNE.

"THIS FORTUNE INTENTIONALLY LEFT BLANK."

Almost justifies the pain. But no need, says Karen. She's perfected a method of using tweezers to extract fortunes from Chinatown fortune cookies and then shoving in her own. ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215. Cecil's latest compendium of knowledge,* Triumph of the Straight Dope, *is available at bookstores everywhere.*

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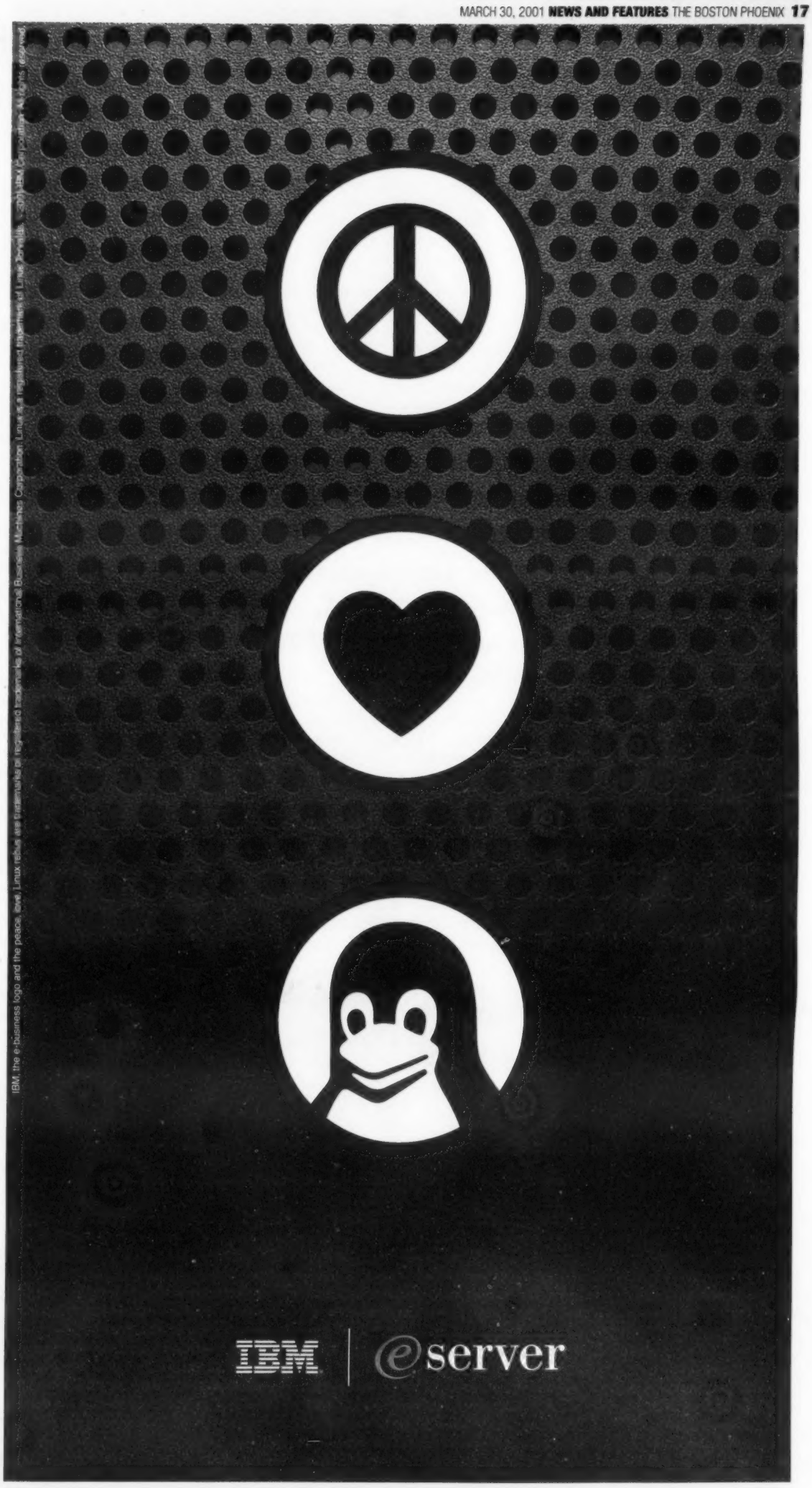
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Alan Greenspan's groupies still keep the faith, but turmoil in the markets has brought his critics out of the woodwork

Fed up?

GREENSPAN, *continued from cover*

that more people have heard of Greenspan than the lead singer for the boy group 'N Sync. The Samuel Adams beer company claims it has conducted a poll showing that, even after the recent stock-market woes, beer drinkers would rather "toast" than "roast" Greenspan by 50 percent to 30 percent.

Not bad for an elderly, gnomish Ayn Rand disciple who speaks in indecipherable code and whose main job is to preside over a board of financial wonks who diddle with interest rates.

Some $4 trillion in stock-market wealth has disappeared, and the media are looking for someone to blame.

But these days Greenspan the Infallible is showing signs that he may be merely human after all.

Consider, for example, that during the presidential primaries last year, John McCain declared that not only would he reappoint Greenspan, but "if Mr. Greenspan should happen to die, God forbid, I would do like [they] did in the movie *Weekend at Bernie's*. I'd prop him up and put a pair of dark glasses on him and keep him as long as we could." The media not only laughed, they applauded, taking McCain's quip as a sign of his good sense, even if they were not necessarily endorsing his taste in political imagery.

Now, with the stock market in the toilet, some critics are measuring Greenspan for a pine box. In his syndicated column last week, Fox News Channel talk-show host Bill O'Reilly whacked Greenspan for having the temerity to chow down at New York's pricey Le Cirque in the midst of market turmoil. "While millions of Americans are watching in horror as their mutual funds wither, Greenspan is living large. Let 'em eat cake," sneered O'Reilly.

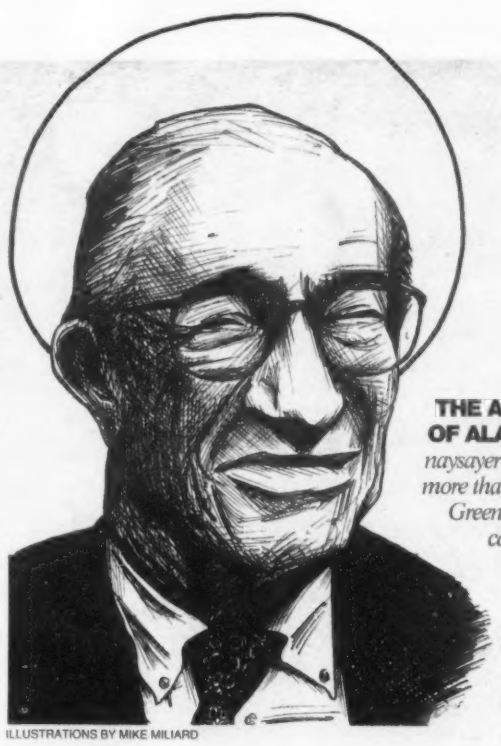
And boneheads like O'Reilly aren't the only ones going after Greenspan. *New York Times* columnist Paul Krugman, a Princeton University economist formerly of MIT, has written so harshly of Greenspan's leisurely approach to cutting interest rates that *New York* magazine media critic Michael Wolff calls him "the guy who took down Greenspan" — "a big, ballsy move," Wolff writes, that brought "lots of clucking" within the *Times*.

The clucking has only just begun. In January 2000, the Dow Jones Industrial Average nearly hit 12,000. Last Thursday, it hovered around 9100 before recovering a bit at the end of the day. Even worse has been the performance of the technology-laden NASDAQ, the home of day traders, dot-coms, and dreams — until recently — of unimaginable riches. Last March, it nudged above 5000; last Thursday, it briefly dipped below 1800. As analysts have noted repeatedly, some $4 trillion in stock-market wealth has disappeared since the market reached its height a year ago. And the restive media are looking for someone to blame.

There's more than a little absurdity to this. As the legendary Harvard economist John Kenneth Galbraith observed on the *New York Times* op-ed page several weeks ago, Greenspan's ability to move the market up or down is greatly exaggerated by the media and the public. Galbraith offered Greenspan some faint praise, citing his "extraordinary theatrical talent," and wrote, "To rely on the [Federal] Reserve as a remedy for an emerging recession is optimism carried to the point of foolishness."

Galbraith's realism notwithstanding, most commentators are still hoping for another Greenspan miracle, with his critics being cast as opportunists. Take Dan Wasserman's cartoon in this past Saturday's *Boston Globe*, which features a Republican elephant and a Democratic donkey sharing some beers and some laughs at a bar. Elephant: "It turns out this whole mess is Alan Greenspan's fault." Donkey: "I'll tell ya, he is the handiest little guy." And, as *New York Times* stock-market columnist Gretchen Morgenson wrote of Greenspan on Sunday, "most Americans still view him as the man who can save markets with a wave of his baton."

But the fact that Greenspan is being criticized at all is a considerable departure from the recent past.



ILLUSTRATIONS BY MIKE MILIARD

THE ADORATION OF ALAN: *as one naysayer predicted more than a year ago, Greenspan-worship can last only as long as the stock-market bubble itself.*

LIKE BILL Gates, that other poster boy of New Economy prosperity, Greenspan became the object of cult-like worship during the 1990s.

Bob Woodward, in his Greenspan biography *Maestro* (Simon & Schuster, 2000), summarized it like this: "With Greenspan, we find comfort. He helps breathe life into the vision of America as strong, the best, invincible. The fascination with Greenspan has become one of the ways in which the country expresses confidence in itself and in its future." (Later, in an interview with *Salon*, Woodward allowed that "maybe the paperback version of my book will have to be entitled *Maestro Emeritus* or *Former Maestro*.")

What makes Greenspan's cuddly image hard to fathom is that the secretive, unaccountable power he wields is precisely the sort of thing that has long enraged the more populist elements of American society. Andrew Jackson was elected president in large part because he vowed to abolish the Bank of the United States, a promise he made good on; we have not had a national bank since. William Jennings Bryan based his own futile but eloquent run for president by telling dirt farmers everywhere that they would not be sacrificed on a "cross of gold" — an archaic-sounding pledge that amounted to a promise of readily available low-interest loans, Wall Street financial interests be damned.

The Federal Reserve, established in 1913 to control interest rates and, it was hoped, stabilize the economy, had — until the 1990s — been attacked by presidents and conspiracy theorists alike. As has been memorably observed, the Fed's role is to take away the punch bowl just as the party gets going — in other words, to ratchet up interest rates, and thus slow the economy, in order to prevent inflation.

It was Greenspan's good fortune to preside over the Fed at a time when the media were promoting the notion that anyone could get rich through the stock market — and just enough people were actually doing so that the image did not seem all that far off from the reality. Enticed by Web sites such as the Motley Fool and TheStreet.com, and continually fed up-to-the-second news by CNBC, millions of average Americans plunged into the market during the 1990s. Today it's estimated that more than half of all households own stock — an unprecedented democratizing of what had always been a plaything of the plutocracy.

And yes, Greenspan's accomplishments are real and impressive. Shortly after he became Fed chairman in 1987, the stock market plunged more than 20 percent. Greenspan's smooth management, which included jawboning large financial institutions to make sure the money supply kept flowing, made the crash little more than a slightly unpleasant memory. He strongly supported the Clinton administration's successful bailout of Mexico in 1995, and he swiftly lowered interest rates to minimize the effects of the "Asian contagion" of 1997.

More than anything, though, Greenspan is best known for letting the economy — and the stock-market bubble — grow of their own accord. After Bill Clinton signaled that he was serious about deficit reduction by raising taxes and controlling spending, Greenspan took a largely hands-off approach to the economy's rapid expansion. Among central bankers such as Greenspan, it's almost holy writ that rapid growth leads to inflation; yet Greenspan and his board kept interest rates low, bringing unemployment down to levels not seen in several decades, even as inflation remained in check. He expressed occasional consternation about a stock-market bubble that seemed based more on feverish speculation than on real value (in 1996, when he worried aloud that investors might be showing "irrational exuberance," the Dow was only at 6000). For the most part, though, his motto was *Lais-sez les bon temps rouler*. And "irrational exuberance" became the title of a hot-selling jeremiad by Yale economist Robert Shiller that was published by Princeton University Press last year.

It is the aftermath of that policy that now threatens Greenspan, not to mention the rest of us. Starting about a year ago, he and the Fed board began raising interest rates — even though there were no signs of inflation — because the stock-market bubble had reached absurd proportions. He never said that talking down the stock market was his aim, but most analysts concluded that he was seeking to bring about a gentle fall in prices and thus avoid a crash. It didn't work. Last spring, numerous dot-com companies, many of which had no hope of ever making a profit, started crashing and burning. Companies such as Pets.com, DrKoop.com, and eToys.com went out of business. Mighty Amazon.com, the very symbol of dot-com investing, saw its stock price drop from more than $100 a share to (as of the past week) about $10.

In an effort to stem the carnage, he's cut interest rates three times since the beginning of this year. Still, his critics say, he isn't moving quickly or boldly enough. Last week, when he cut interest rates by a half-point instead of the hoped-for three-quarters of a point, the market went into a tailspin. Paul Krugman and other critics charge that Greenspan has to do much more, and he needs to do it now. In a March 12 *Wall Street Journal* column, Greenspan's former Fed colleague Wayne Angell, now a private economist, wrote, "It seems to me that backing away from rapid and forceful easings poses significant and unnecessary risks to a V-shaped recovery later this year." (That's econ-speak for "Holy shit, Batman! We're going down the tubes!")

Yet, as the *Boston Globe*'s Kimberly Blanton reported on March 20, Greenspan's dilemma is that the stock market is in much worse shape than the real economy, which is slowing down but is still characterized by low inflation, low unemployment, and even rising consumer confidence. The last thing Greenspan wants to do is overstimulate the economy and risk re-inflat-

ing the stock-market bubble.

Given Greenspan's sphinx-like silence, one can only speculate; but it could be that he sees his position as similar to that of his predecessor, Paul Volcker. In the late 1970s and early '80s, Volcker put the clamps on the money supply so tightly that interest rates shot into the high teens, even the low 20s. Volcker's actions caused the most serious recession since the Great Depression of the 1930s. But by breaking the back of inflation once and for all, Volcker set the stage for nearly 20 years of prosperity. Similarly, Greenspan, by refusing to cut interest rates as quickly as his critics would like, may have set a goal of bringing stock prices in line with their true value, even if there's some short-term suffering in the process.

The criticism that's being directed at Greenspan now may seem like something new; but even at the height of his popularity, there were some naysayers. Greenspan has long been criticized for writing a letter of recommendation on behalf of savings-and-loan criminal Charles Keating, whose corrupt practices ended up costing taxpayers $2 billion. (Greenspan later said he was "embarrassed" that he had been unaware of what Keating was up to.) In 1998 Greenspan helped engineer the bailout of the hedge fund Long-Term Capital Management, which may well have averted a crisis but which was also conducted on terms that were highly advantageous to a few inside players. That prompted a furious piece by self-made Wall Street millionaire Michael Thomas for the *New York Observer* in which he referred to Greenspan as the "butt-boy of Wall Street" and added, colorfully if semi-coherently, that the affair "raises the question whether, at some future date, Mr. Greenspan will, like Robert McNamara, come clean with a *mea culpa*, or will he, like Henry Kissinger, be so transfixed by the success of his dissemblances and deceptions in this world as to assume that he will get away with them in the next?" (Greenspan also comes off looking none too good in a book on the Long-Term affair, Roger Lowenstein's *When Genius Failed*, [Random House, 2000].)

On a more macro scale, William Greider — the man who exposed the cynicism behind Reaganomics in the *Atlantic Monthly* a generation ago — has been banging loudly on the warning bell for quite some time. In a piece for the *Nation* nearly a year and a half ago, Greider criticized Greenspan for lowering the amount of cash that banks have to hold in reserve and for refusing to raise margin requirements on individual investors — steps that could have brought the runaway stock market under control. "The giddy adoration of Alan Greenspan has come to resemble the stock market bubble itself and, when one phenomenon comes to its end, so will the other," Greider wrote.

THE BOSTON GLOBE
SATURDAY, MARCH 24, 2001
IT TURNS OUT THIS WHOLE MESS IS ALAN GREENSPAN'S FAULT
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EQUAL OPPORTUNISM: *a* Globe *cartoon took shots at Greenspan detractors from both parties.*

As the stock market's recent problems show, the voices of those naysayers are sure to grow. Greenspan made a rare public-relations misstep shortly after George W. Bush became the president-elect by joining with Bush in endorsing a large tax cut. As a *New Republic* Notebook item observed, Greenspan opened himself up to accusations that he was relying on his authority in one arena (monetary policy) to make it look as if he had equal authority in another (tax policy). "It's the Federal Reserve chairman's job to react to short-term fluctuations in economic growth and inflation. It's not his job to decide the size and shape of government," lectured *TNR*.

The demystification of Greenspan has also unleashed right-wing conspiracy theorists, who were fairly quiet when Mr. Chairman could do no wrong. The ultraconservative Web site WorldNetDaily.com is hyping a story in its print edition that begins: "Congress passed the Federal Reserve Act on the 22nd of December 1913, and from that day forward the United States of America ceased to be a Republic."

Black helicopters at 12 o'clock!

ALAN GREENSPAN reportedly has long been troubled by an economic idea known as "moral hazard" — the notion that if some people get bailed out after making risky investment decisions, others will be encouraged to make similarly risky decisions on the assumption that they, too, will be held harmless if anything goes wrong. Greenspan was reportedly uncomfortable with the intervention in Mexico on just those grounds, although in the end he agreed with the Clinton administration that there was no good alternative.

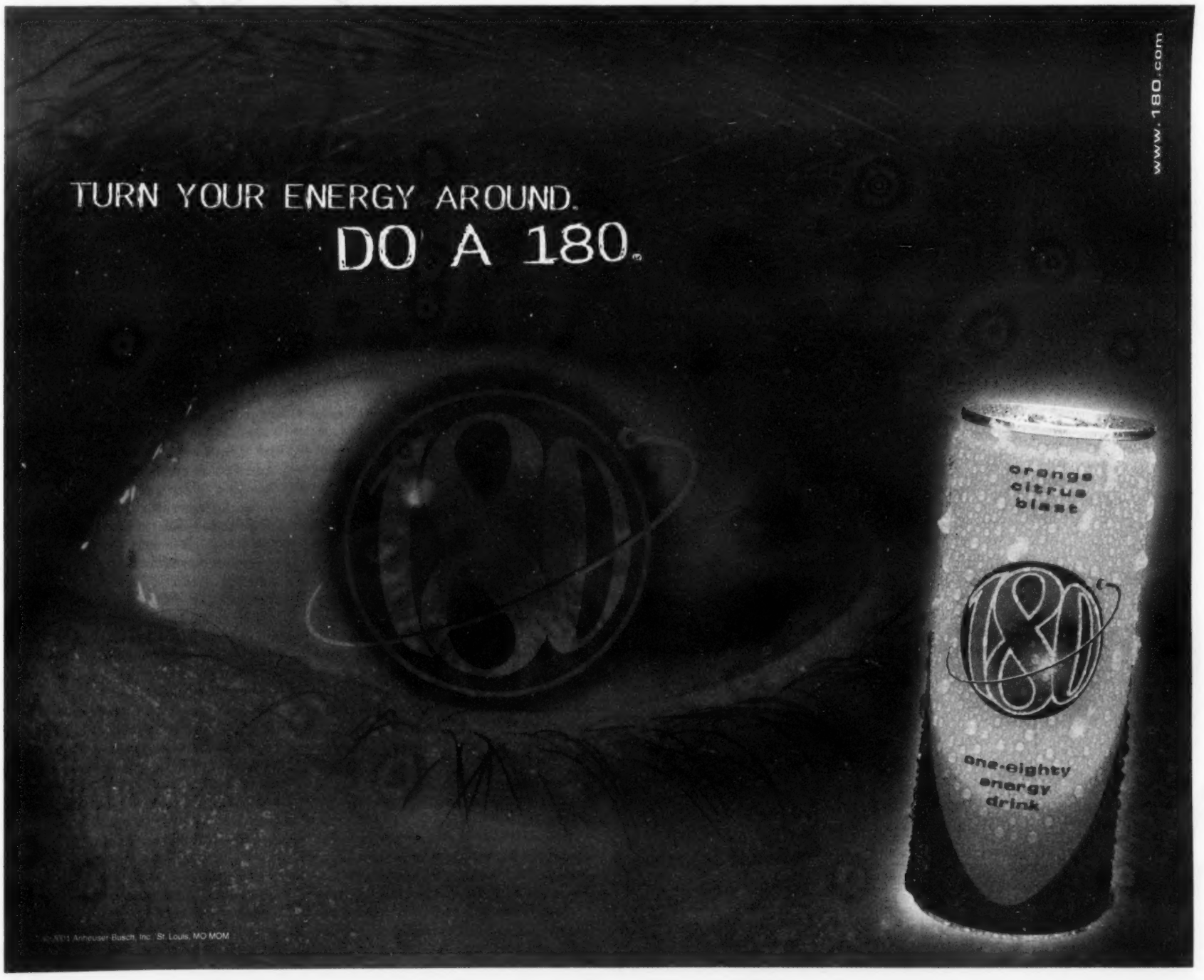
In a very real sense, Greenspan may be dealing with a similar moral-hazard situation right now. Millions of Americans who've watched their investments tank may be waiting for Greenspan to ride to the rescue, as he has in the past, and cut interest rates enough to goose their flagging portfolios. So hey, let's buy some more Amazon.com while it's still a bargain. "I think he is a danger to himself, in that excessive public confidence in the Fed can itself be a source of problems," economist Milton Friedman told *Fortune* magazine recently.

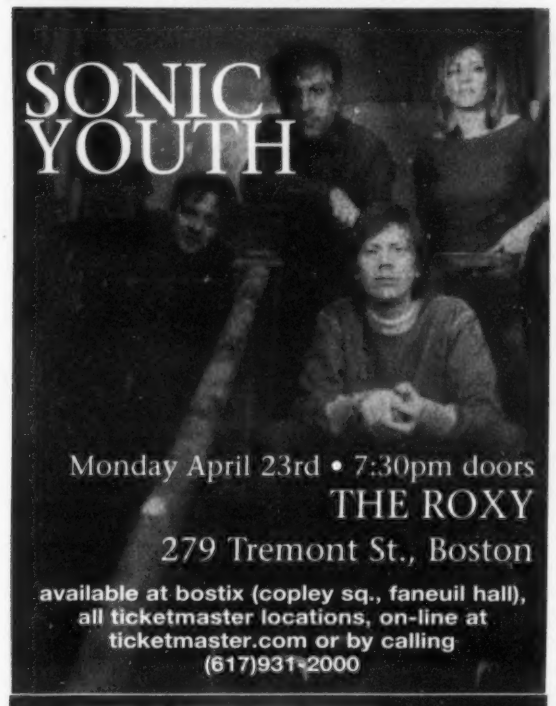
But though faith in Greenspan may be wavering, it flickers still. In a front-page story in the *Wall Street Journal* on Monday, the irrationally exuberant Goldman Sachs analyst Abby Joseph Cohen offered a little ditty based on Ernest Lawrence Thayer's "Casey at the Bat": "They saw his face grow stern and bold, they saw his intellect strain/And they knew that Alan wouldn't let the economy go low again."

Cohen had better hope that Greenspan does better for investors than Casey did for the Mudville Nine.

Oh! somewhere in this favored land
the sun is shining bright;
The band is playing somewhere, and
somewhere hearts are light.
And somewhere men are laughing, and
somewhere children shout;
But there is no joy in Mudville —
mighty Casey has Struck Out. ■

Dan Kennedy can be reached at dkennedy@phx.com.

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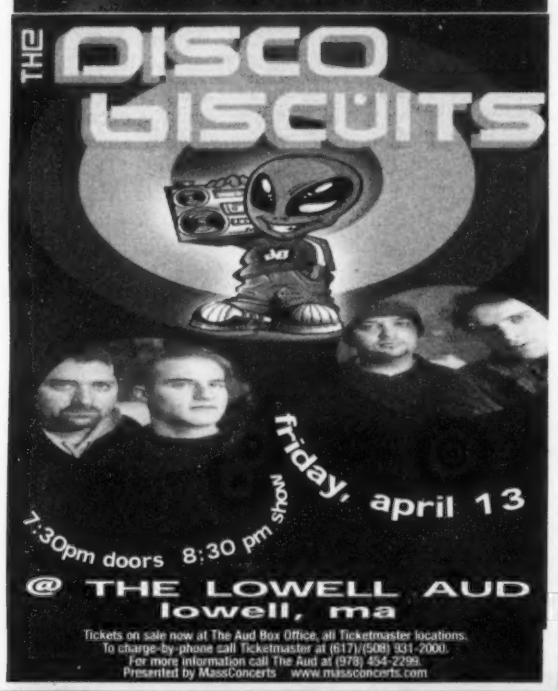
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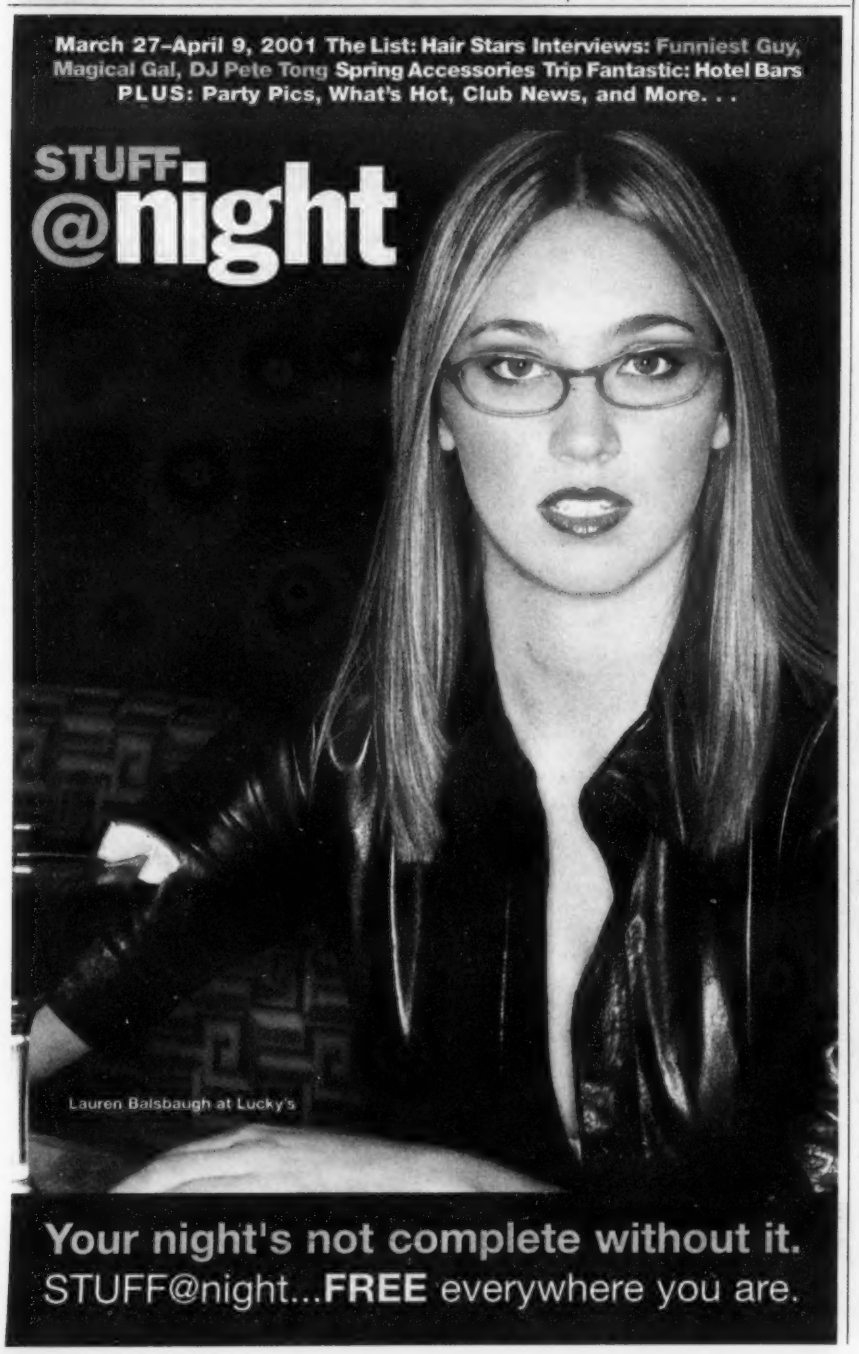
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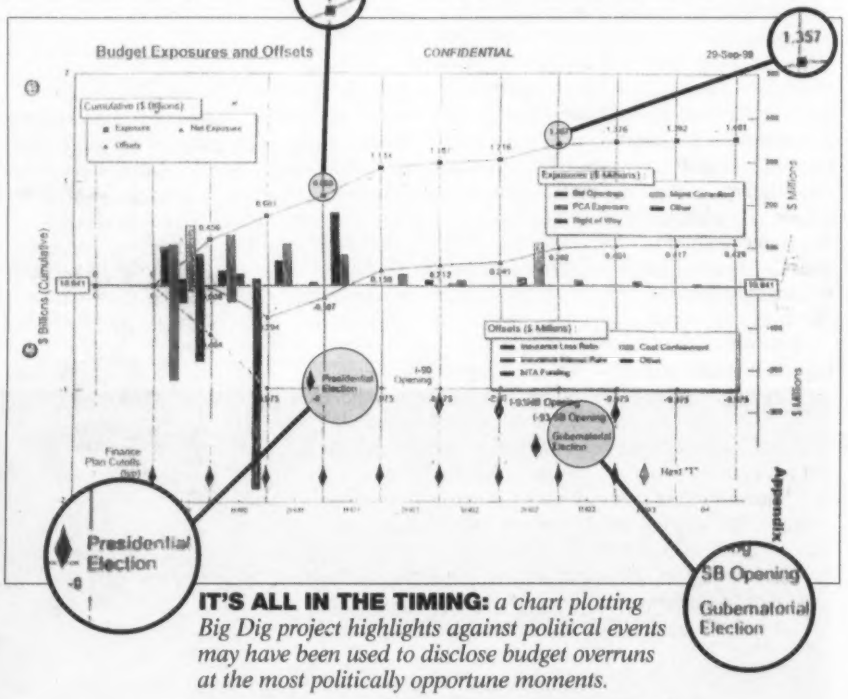
Despite troubling Big Dig revelations from the state inspector general, Paul Cellucci looks to be Canada bound

Run for the border

CELLUCCI, *continued from cover*

presentation; it warned of "hard numbers — not worse case" cost overruns. Perhaps most damaging, a "confidential" timetable labeled "Budget Exposures and Offsets" appears to be a project timeline that lists political events right along with Big Dig project highlights; the events are also plotted against different amounts of budget exposure. At minimum, the document suggests that Big Dig officials, and presumably Cellucci, were calculating ways to lessen the political impact of the cost overruns as early as the table's start date of May 1999 — nine months before they announced the latest overrun of $1.4 billion.

The governor's defenders emphasize that the person making these allegations, Cerasoli, is a former Quincy state representative in the middle of a feud with Cellucci. And this point has merit. But it doesn't change the fact that Cerasoli — a government hack with a minimal workload, as the governor's defenders characterize him — has uncovered facts that warrant further investigation. Remember, even the bumbling Inspector Clouseau was always right in the end.



IT'S ALL IN THE TIMING: *a chart plotting Big Dig project highlights against political events may have been used to disclose budget overruns at the most politically opportune moments.*

SO WILL this report derail Cellucci's ambassadorial aspirations? Although some in the press have begun to re-examine the governor's role in the Big Dig scandal (the *Boston Herald*'s Howie Carr called Cellucci's "a flight risk if ever there was one" and the *Boston Globe*'s Eileen McNamara recently wrote that he needs "to answer some questions"), nobody expects it to interfere with the Senate confirmation process — if only because President George W. Bush, who officially nominated Cellucci for the post this past Monday, has put the nomination on the fast track. Bush wants Cellucci in place in time to attend the Summit of the Americas in Quebec City on April 20, 21, and 22. As it happens, three weeks is not enough time for the Senate to explore the allegations raised by Cerasoli's report.

Cellucci's haste in preparing to leave for Canada recalls the speed with which baby boomers departed for the Northland to evade service in the Vietnam War. Although Cellucci doesn't have to worry about the draft board, federal authorities can still interfere with his plans — but they won't have enough time to do so before Bush's artificial deadline. Secretary of Transportation Norman Mineta has announced a federal inquiry to mirror the work of the state inspector general. In the meantime, the Securities and Exchange Commission is continuing its probe of Cellucci's statements to bond purchasers in December 1999.

Even with these federal investigations hanging over his head, everything seems to be falling into place for Cellucci. Members of the Senate Foreign Relations Committee are unwilling to go to war with the popular president over him. Democrats on Capitol Hill who might be inclined to upset Bush's apple cart are taking their lead from Massachusetts Democrats like Senators Ted Kennedy and John Kerry, who want Cellucci out of the governor's office. Members of the Bay State congressional delegation also know that the more Congress focuses on Big Dig woes, the worse it is for the federal gravy train.

Congressman Jim McGovern of Worcester sums up the predicament of Massachusetts Democrats. "I want to clear the air on this project," he says. "I want everybody to believe that this is now under control. What I worry about is yet another bombshell on the Big Dig that could potentially have an impact on other Massachusetts transportation funding."

The senator most likely to raise a ruckus over Cellucci is John McCain. As the chairman of the committee overseeing transportation, McCain has been one of the loudest critics of Big Dig outrages. He's also no fan of Bush, and could conceivably use Cellucci to torment the president. But that won't happen now, since McCain is currently consumed with Senate debate of his campaign-finance-reform bill.

In short, no one believes that the latest allegations against the governor will torpedo his chances of making it to Canada. Sure, most political observers aren't convinced that Cellucci's hands are completely clean of Big Dig dirt. But everyone's sick of hearing about it: Big Dig fatigue has settled in. The fact that everyone wants to allow Cellucci to "move on" also suggests that the bar for scandal in post-Clinton America has been raised. Substitute the words "independent counsel" for "inspector general" and you'll get a sense of why Cellucci's plans have proceeded so smoothly. Few have the

stamina to fight this battle right now. But these serious allegations, coupled with the high profile of Cellucci's prospective post, cry out for someone — anyone — to pay attention.

THE TIMETABLE, the report's most interesting piece of hard evidence, lists the 2000 presidential election and 2002 gubernatorial election alongside the opening of interstate highways 90 and 93. The most plausible reason for such a document's existence is that bureaucrats used it to time public disclosures so as to not piss off the boss. It seems unlikely that they wouldn't show such a document to the political leaders. Bureaucrats, after all, don't have to face election — or help their friends get elected president. The obvious implication: those close to Cellucci — or the governor himself — used the document to determine when to reveal damning information about the Big Dig. One person familiar with the report called the timetable "a bold admission that the line between governing and campaigning were blurred."

"I'm not in a position to be able to tell you who saw that document and who was involved," says McGovern, who lobbied for the Department of Transportation inquiry and serves on the House Transportation Committee. "It's troubling, but a lot about this project has been troubling."

To be fair, a big part of the reason Cerasoli's report hasn't caused more of a stir is that even though it raises important questions, it doesn't provide a smoking gun. For example, to say Cellucci "likely knew" that Bechtel/Parsons Brinckerhoff told Weld the project would probably go $6 billion over budget isn't the same as saying he "knew for sure."

Still, the report also cites internal Big Dig documents from 1999 that analyze the consequences of disclosing the final $1.4 billion cost overrun — which wasn't made public until February 2000. Among other factors, bureaucrats considered the shellacking they'd get from the press. "We will be exposed to brutal scrutiny — Eye Team, Spotlight Team, etc.," one memo states. "We could become the central controversy of the next year in Massachusetts with our management under fire." In that context, "likely knew" looks much more likely.

One of Cellucci's sharpest critics on this issue, State Treasurer Shannon O'Brien, concedes that the report doesn't "outline [Cellucci's] direct knowledge." O'Brien will say only that the "very troubling" allegations represent "a violation of public trust." The inspector general delivered his report to O'Brien because she — as the state's highest financial official — had the obligation to sign off on state bond offerings for the Big Dig, something she refused to do while the phony numbers were being used.

In fact, O'Brien is the one who forced out news of the last $1.4 billion overrun in the first place. O'Brien says that she'd heard rumors of massive cost overruns from her own sources. She investigated the rumors and refused to sign off on a $496 million bond in February until she received firm numbers. This raises the question of whether Cellucci had this same information. The IG's report suggests that he did, but it's not a subject Cellucci has said much about.

WITH CELLUCCI'S nomination on the fast track, and some wiggle room left in Cerasoli's report, does the governor get to ride off into the Canadian sunset? Well, yes and no. Mineta can still uncover something damaging in his probe. The transportation secretary's inquiry, however, seems somewhat pro forma: Mineta, a California Democrat who accepted a job in the Bush administration, seems unlikely to burn up his political capital with the new president by going after Cellucci. Of course, there's still the outstanding SEC inquiry. The SEC is one of the least political of the federal law-enforcement divisions — it's less political than, say, the attorney general's office, and it can levy civil punishments without the AG's approval. Federal securities rules make it "unlawful for any person … to make any untrue statement of a material fact or to omit … a material fact … in connection with the purchase or sale of any security." A strict reading of this statute suggests that the governor could face liability if the SEC pursues Cerasoli's allegations. Sources familiar with the investigation, however, say that several issues make such a pursuit unlikely. In the first place, the SEC would have to prove that bond-holders actually suffered as a result of the misrepresentation — and the state's bond rating did not change. Second, the government is more likely to go after somebody lower down on the food chain than Cellucci, such as former Big Dig chief James Kerasiotes. In legal terms, it looks as if Cellucci walks.

A wild-card factor remains: if the SEC does come down hard on Kerasiotes, can it get him to roll on the governor? If Kerasiotes does a 180 and blames Cellucci for everything, the governor — or the ambassador — could be vulnerable. Kerasiotes, through spokesman George Regan, declined to comment for this story.

As for Cellucci, he doesn't seem to be taking the report seriously. He told the *Boston Herald* that it was nothing more than a bit of "retaliation" by the inspector general: in January, Cellucci tried to cut off funding of the IG's office. (Fran Brown, the first assistant inspector general, notes that the IG's investigation began a year ago — long before Cellucci's move.) In subsequent days, Cellucci's aides have kept up the flippant rhetoric. "It's like a bad term paper," says spokesman John Birtwell. "[Cerasoli has] gathered little odds and ends and tried to paste them into a report to try in one last effort to make up for 10 years of inaction."

BIG DIG PHOTO BY JOEL VEAK, CELLUCCI PHOTO BY KATHLEEN DOOHER

SPLATTERED, BUT UNSCATHED: *Big Dig dirt just doesn't seem to stick to the would-be ambassador.*

Regarding the specific allegations about Cellucci's knowledge of the cost overruns in 1999, Birtwell maintains that the governor told Wall Street exactly what he knew at the time: that while the costs could rise, the state's analysis suggested that they probably would not. Under this defense, Cellucci's partisans insist that what the inspector general considers hard figures were really just estimates. (Of course, as the report notes, the unpublicized overrun estimate made in 1994 brought the project total to $14 billion, a "figure uncannily close to the current $14.1 billion estimate.") Cellucci's defenders also point out that Cellucci's leadership of the Big Dig Oversight Task Force involved coordinating environmental matters more than issues of cost.

But there's still the matter of the mysterious timetable. Of this, Birtwell says only that "it's a strange document." Even after he was pressed for clarification, it wasn't clear whether he was referring to the entire IG report, the specific document in question, or both.

Gregory W. Sullivan, the inspector general's first assistant for financial investigations, finds all the governor's explanations hard to believe. "Has it really come down to this?" asks Sullivan. "Governor Cellucci is accusing Governor Weld and many of his advisers of hiding the Big Dig overrun from him. It strains credulity."

LAST MAY, *Boston* magazine profiled Weld. In his law office high above Manhattan's Rockefeller Center, the former Massachusetts governor reminisced with political correspondent Rory O'Connor about his old days in the Commonwealth. In an offhand way, Big Red all but admitted that both he and Cellucci knew long ago about the cost overruns: "When Cellucci and I were out on the hustings in central and western Massachusetts, we didn't want to tell the town fathers and mothers that we were going to take all their statewide road and bridge money and use it to pay for the Central Artery Project." Soon, Cellucci will be in Ottawa doing Bush's bidding. Perhaps he'll also sip wine and laugh about the suckers back in Massachusetts. But Cellucci should be looking over his shoulder, and maybe Weld should too. We haven't heard the last of this. ■

Seth Gitell can be reached at sgitell@phx.com.

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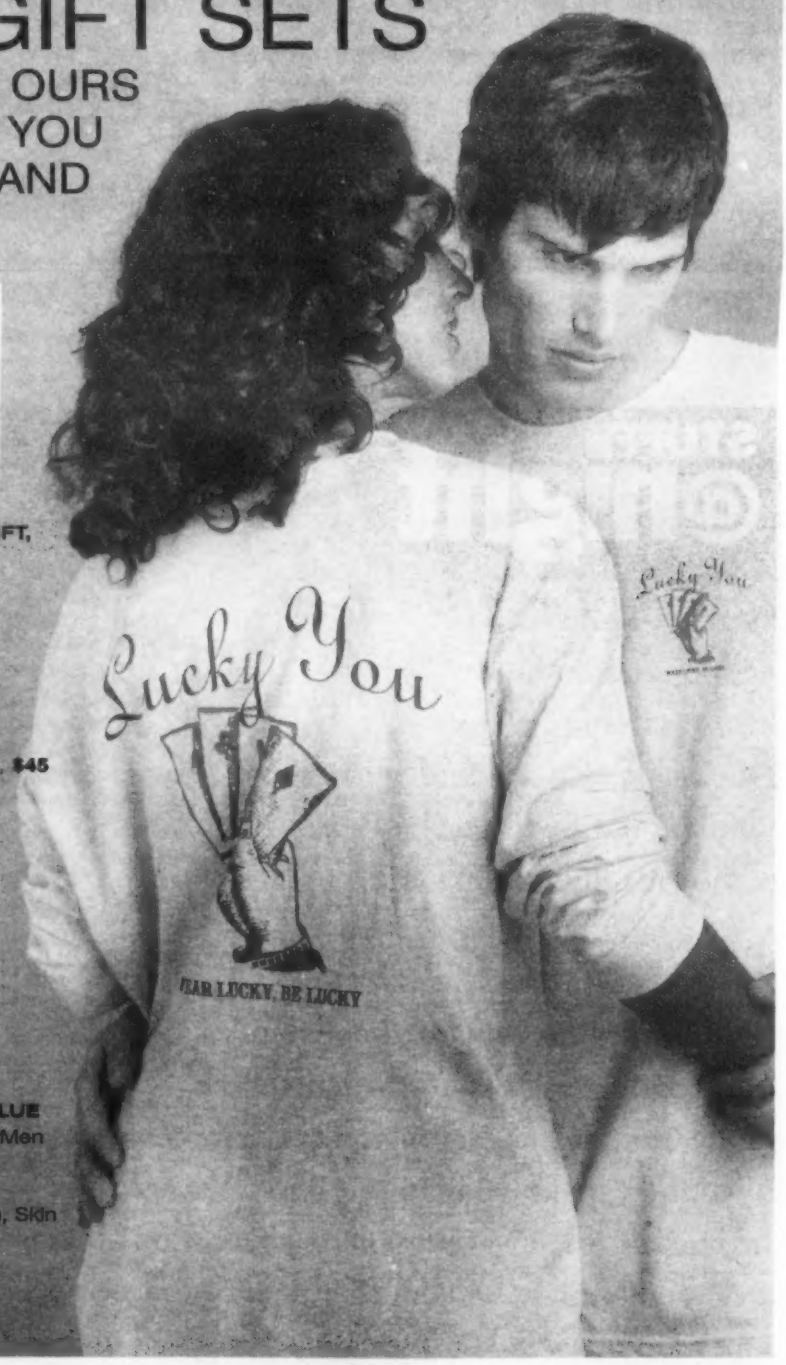

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PUSHING THE LIMITS

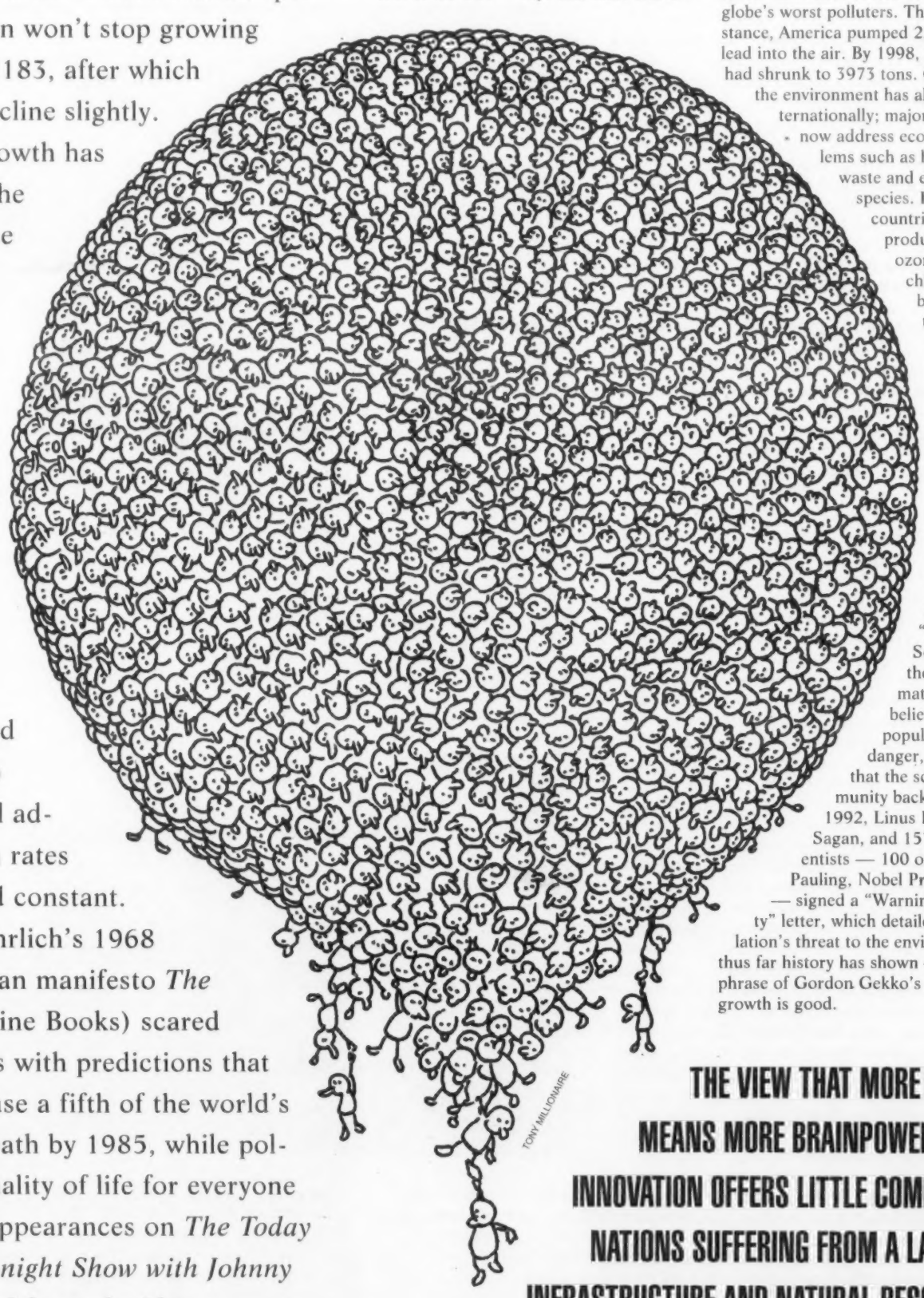
Slow fuse

Tick tock — the population time bomb could still go off

BY DORIE CLARK

THE CENSUS BUREAU, among the snippets of demographic data it releases almost daily, reports that the US population now clocks in at 281 million — an increase of 30 million in just the past 10 years. The agency projects that the US will house 403 million people by 2050; its highest estimate tops half a billion. World population has moved even faster on the same rocket-like trajectory. A century ago, there were 1.6 billion people on earth; today, that number has nearly quadrupled, to more than six billion. The planet has never before supported this many people — and the United Nations projects that world population won't stop growing until it hits 10 billion in 2183, after which it will stay the same or decline slightly.

Explosive population growth has worried observers since the 18th century. In 1798, the English economist T.R. Malthus predicted in *An Essay on the Principle of Population* that rampant competition for scarce natural resources would cause starvation and misery. Fears about overpopulation hit a fever pitch in the late 1960s and 1970s, when population growth reached an all-time high thanks to medical and technological advances that lowered death rates while birth rates remained constant. Stanford biologist Paul Ehrlich's 1968 publication of the dystopian manifesto *The Population Bomb* (Ballantine Books) scared the masses into awareness with predictions that overpopulation would cause a fifth of the world's population to starve to death by 1985, while pollution would lower the quality of life for everyone else. His frequent guest appearances on *The Today Show* — and even *The Tonight Show with Johnny Carson* — spread the word far and wide.



But a funny thing happened on the way to the apocalypse. The world is a better place today than it was 30 years ago. Thanks to unexpected environmental and agricultural advances, such as the development of heartier strains of rice, Ehrlich's dire predictions never came true. Indeed, a report released last fall by the National Intelligence Council — an arm of the CIA — says that mass starvation is no longer a threat. (Though famines do still occur, they are almost always a result of political strife rather than a failure in food production.) And despite ongoing concerns about issues such as global warming, the environment is in many ways cleaner. Since the US Environmental Protection Agency was created in 1970, stricter and better-enforced laws have reined in one of the globe's worst polluters. That year, for instance, America pumped 220,869 tons of lead into the air. By 1998, the number had shrunk to 3973 tons. Concern for the environment has also grown internationally; major UN treaties now address ecological problems such as hazardous waste and endangered species. Developed countries banned production of ozone-depleting chlorofluorocarbons in 1996; two years ago, such chemicals were outlawed worldwide.

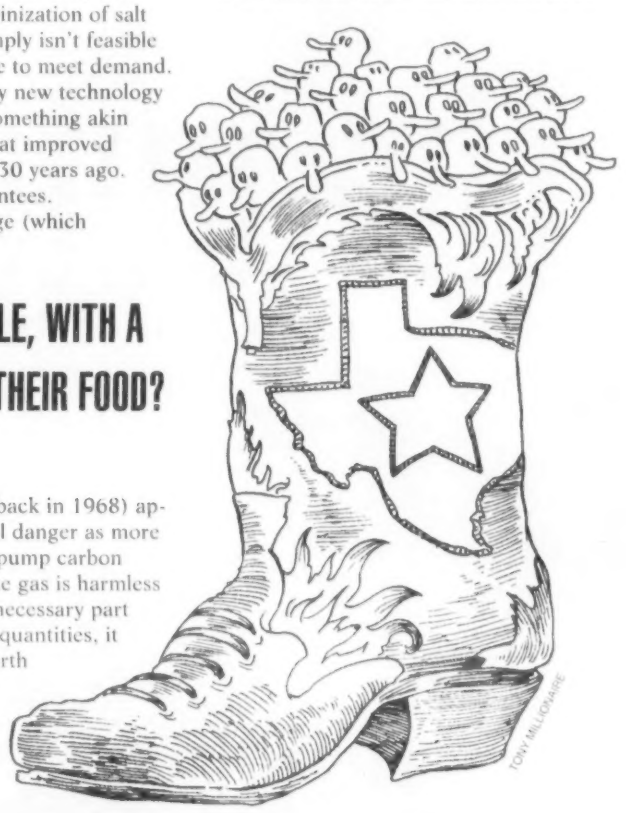
"If you want to say I was not 100 percent accurate," says Paul Ehrlich of his environmental predictions, "you're right. Scientists give their best estimate." He firmly believes that overpopulation is still a danger, and he notes that the scientific community backs him up. In 1992, Linus Pauling, Carl Sagan, and 1573 other scientists — 100 of them, like Pauling, Nobel Prize winners — signed a "Warning to Humanity" letter, which detailed overpopulation's threat to the environment. But thus far history has shown — to retool a phrase of Gordon Gekko's — that growth is good.

THE VIEW THAT MORE PEOPLE MEANS MORE BRAINPOWER AND INNOVATION OFFERS LITTLE COMFORT TO NATIONS SUFFERING FROM A LACK OF INFRASTRUCTURE AND NATURAL RESOURCES.

The late Julian Simon, a business professor at the University of Maryland who once described human ingenuity as the "ultimate resource," argued that natural resources actually were becoming *less* scarce over time because humans invariably developed better and cheaper ways to obtain them, or created new technologies that rendered them obsolete. He was so certain of this that he made a bet with Ehrlich in 1980 that the price of any natural resource Ehrlich picked would — at any point in the future — be lower. Ehrlich, convinced that scarcity would drive up costs, wagered on chrome, copper, nickel, tin, and tungsten. Ten years later, the price of all five metals had dropped sharply. Metals had largely given way to plastics; copper had been supplanted by fiber optics. And Simon — with history to back him up — was again proven right in his belief that "the standard of living has risen along with the size of the world's population since the beginning of time. There is no convincing economic reason why these trends toward a better life should not continue indefinitely."

So Ehrlich may be Chicken Little, recklessly raising false alarms. But what about, say, global warming? Though Simon's case is convincing, it may be inviting humanity to play a high-stakes game of chicken with the planet.

THE STATE OF TEXAS COULD HOLD ALL SIX BILLION OF THE WORLD'S PEOPLE, WITH A TWO-BEDROOM APARTMENT FOR EACH — BUT WHERE WOULD WE GROW THEIR FOOD?



WHO'S RIGHT, Ehrlich or Simon? They're both right. They're also both wrong — depending on whether you're a middle-class American or a farmer in Ethiopia.

"There are parts of the world now where people are pushing the limits of what people can do," says John Haaga of the Population Reference Bureau. "You can say, 'Never mind the planet as a whole — how many people can the Middle East hold?' Those questions will become relevant long before the science-fiction question of how many people the earth can hold, because the earth isn't a relevant political unit." As Ehrlich points out, less-developed areas are still struggling with the familiar peril of overpopulation — and Simon's view that more people mean more brainpower and innovation offers little comfort to nations suffering from a lack of infrastructure such as schools and hospitals and, at least in the short term, of natural resources like fresh water. Ehrlich also contends that wealthy Western nations are overpopulated in the sense that they consume too many resources. Americans, for instance, use 1512 gallons of water each day per capita; the world average is only 465 gallons.

Advocates and governments have made dramatic progress in the continuing mission to reduce population. The Third World's fertility rate has dropped substantially — from six children per couple in 1970 to three today, according to the UN. "People in the early '70s were talking about coercive methods" to stop reproduction in Third World nations, says Haaga. "They said, 'You can't just make safe family planning available, because that's not enough.' " Although China still prohibits families from having more than one child each, experience in other developing nations has shown that population growth can be managed voluntarily, with the help of contraception and access to abortion. "Now there's plenty of evidence that given the choice, particularly where women are educated and given a say in the matter, people want to use contraception and to space their births," Haaga says.

Meanwhile, even as the public's attention has been riveted by overpopulation, the opposite threat — of too few people — has emerged in every developed country except the United States. It's serious enough that the National Intelligence Council's report *Global Trends 2015* predicts that global economic growth will be compromised if Europe and Japan don't deal with the problem. The birth rate in Western Europe was 1.58 children per family in 1997; Japan clocked in at 1.39 children; Italy, with a rate of 1.2, had the lowest levels ever recorded. Populations in these areas simply are not sustaining themselves. The low birth rates "are unfathomable, unsustainable, and mind-boggling," says population scholar Ben Wattenberg of the American Enterprise Institute. He adds: "Something is going on in the world that's never happened before, not even close. There's a fall in birth rates without a war or a plague or a famine, and we don't have a clue how to deal with it."

John Bongaarts, vice-president of the Population Council, spells out the problem: "You have just too few workers to pay the taxes to take care of the health care of the elderly people. Something is going to have to give — the older people will have to get less or the taxes will have to go up." Though workers could simply retire later in life, no option on the table is politically palatable — and as elected officials know, retirees are downright aggressive about protecting their benefits. Without serious measures, the shortfall could spark a global economic crisis. And nations could be changed or destroyed as their populations die out.

A steady rate of population growth therefore has some clear advantages — and, at least physically, it's still feasible. Even Zero Population Growth, a nonprofit organization dedicated to fighting overpopulation, admits on its Web site that everyone in the world — all six billion people — could fit in the state of Texas, with enough room for each to have a two-bedroom apartment. Not that the population could be sustained. The group estimates that a human being needs .17 acres of land to grow enough food to live; if Texas were the world, each person would have just .028 acres. But still — there's clearly room for expansion.

In order to mitigate the economically damaging potential of an aging population, and to continue the output gains and technological advances of recent years, it may be time for notoriously xenophobic countries like Japan to accept more immigrants from overpopulated developing countries. Another solution may be to woo prospective parents. "I don't think anyone would say you should start forcing Italian women to have babies," says Jay Keller of Zero Population Growth, and that's true. But possible government incentives abound. Sweden, among other countries, has generous family-leave and flex-time policies. Even the US, which isn't known for its family-friendly policies, offers a tax credit of $500 per child. In Japan, self-interested corporations are also getting into the act: Bandai, a toy company that makes Power Rangers and Tamagotchis, last year began offering employees $10,000 for each child they have after their second. The move, according to the *New York Times*, "was intended to help employees defray the high cost of raising children and to expand the company's shrinking customer base — children." But any such solution — whether it's loosening immigration restrictions, offering incentives to parents, or tinkering with retirees' pension benefits to make sure there's enough to go around — would be likely to face fierce political opposition.

ONE THING scientists know for sure is that humanity's future — even in the immediate sense — depends on solving certain environmental problems that are caused, at least in part, by human activity. Though the threat of mass starvation has come to naught (and critics such as Nicholas Eberstadt, a visiting fellow at Harvard's Center for Population and Developmental Studies, accuse the overpopulationist crowd of finding a new eco-bogeyman every time one of the previous predictions fails), reputable scientists and organizations are taking three major issues seriously.

The first is fresh water: even in the next 15 years, shortages may reach crisis levels. A 1997 UN study showed that up to a third of the world's population may be at risk for water shortages; the *Global Trends* report predicts the scarcity could lead to political strife in the Middle East, sub-Saharan Africa, South Asia, and Northern China. Desalinization of salt water can help, but simply isn't feasible on a large enough scale to meet demand. Perhaps a revolutionary new technology will be developed — something akin to the strains of rice that improved Third World nutrition 30 years ago. But there are no guarantees.

Global climate change (which Ehrlich also predicted back in 1968) appears to be another real danger as more cars and power plants pump carbon dioxide into the air. The gas is harmless by itself; in fact, it's a necessary part of nature. But in large quantities, it can trap heat on the earth and potentially alter ecosystems. The 1990s were the warmest decade ever recorded, and environmentalists are concerned that the policies of President Bush — who recently decided not to limit carbon dioxide emissions from power plants — may make matters worse. Even the related issue of acid rain, which retreated from public consciousness with the passage of the 1990 Clean Air Act, is still a threat. This week, a team of scientific experts reported that sulfur dioxide emissions, which also come from power plants and are the chief cause of acid rain, must be slashed another 80 percent to stop the deterioration of soil and rivers.

Solutions to these problems could be within reach. For example, we could use more solar power instead of fossil fuels. Other possibilities include nuclear or hydroelectric power — though the danger of radiation leaks and the disruption of river ecosystems are potential pitfalls. Another promising development is "Ginger," the mysterious invention created by New Hampshire scientist Dean Kamen and reportedly praised in lofty terms by such high-tech savants as Steve Jobs. Details of the project, which leaked in January, are tantalizingly vague — to judge from drawings Kamen submitted for recent patent applications, it could be something as banal as a motorized scooter or as profound as a Stirling engine, which inventors have been pursuing like a Holy Grail for years because it could make energy production exponentially more effective. But Kamen himself has downplayed speculation.

The third environmental problem on the horizon is the extinction of plant and animal species. Insights into how life developed, or perhaps new life-saving medicines, may be lost every time rain forests and other natural areas are plowed under for development. Harvard biologist E.O. Wilson wrote in a 1993 *New York Times* piece that even with thousands of scientists and a billion-dollar budget, the prognosis for saving these habitats is bleak: humanity has no idea how to uproot and move an ecosystem away from encroaching development. "Each species occupies a precise niche," he wrote, "demanding a certain place, an exact microclimate, particular nutrients and temperature and humidity cycles with specified timing to trigger phases of the life cycle. Many, perhaps most, of the species are locked in symbioses with other species; they cannot survive unless arrayed with their partners in the correct idiosyncratic configurations."

Cloning could help scientists preserve endangered species — or even revive extinct ones — but the jury is still out on Dolly and friends, and on whether cloning causes genetic defects. In January, scientists in Iowa successfully orchestrated the birth of an endangered ox called the Asian gaur — to a cow. The gaur lived only two days, but scientists claim the death was not a result of the cloning process. However, the secrets of ecosystem management remain beyond our grasp; even simple questions, such as how to entice animals to breed in captivity, continue to elude scientists. Clearly, governments need to evaluate development even more carefully — especially in ecologically sensitive areas — to balance economic growth with environmental preservation.

There's no question that humanity has seen a dramatic increase in quality of life — the near-sighted have gone from being eaten by lions to wearing glasses to wearing contacts to having laser surgery. Mortality rates have plummeted; nutrition and health in many parts of the world are better than they have ever been. Even the environment, once despoiled by sewage in the streets and unchecked toxic smokestacks, is cleaner and better regulated. History has shown us that population growth fuels innovation and dynamism, and as the developed world grows grayer, sudden population decline sometimes looks like a bigger economic threat than a population boom.

But remember the lesson of the French parable that Wilson, the Harvard biologist, cited in his *New York Times* piece. A lily pad in a pond will double each day, he wrote. The pond meanderingly adds more lily pads each day in a gentle progression. After 29 days of slow growth, it's finally half full, and the pond's residents expect from experience to see a handful more lily pads the next day. But by morning, new lily pads have seized the entire pond. The water is completely covered, sunlight can no longer penetrate to the bottom, and life is choked off. With more people on earth than ever before — and billions more on the way — the question is, how close are we to the breaking point? Are we on the third day, the fifth, the ninth? Or the 29th? ■

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Photos by Mike Mergen

The outsider

By Chris Wright

Once the darling of the UFO community, Dennis Bossack is now described as 'the worst thing that ever happened' to it. Where did he go wrong?

A SHORT TIME ago, in a galaxy far, far away, Dennis Bossack fraternized with aliens. He ate their food, listened to their music, laughed at their jokes, and conversed with their pets. "They have dogs and cats and they look like dogs and cats," Dennis says. "Mentally, however, they are a lot more advanced than our animals. You can talk to them and they will understand everything you say."

This is Dennis Bossack's story, and he's sticking to it.

And why not? According to an ABCNEWS.com poll last year, over 25 percent of Americans believe earth has been visited by aliens. Almost 50 percent believe that there is intelligent life on other planets. Members of the UFO community, of course, are 100 percent true believers. So when Dennis Bossack came on the scene a few years back claiming to have firsthand knowledge of an "above top-secret" intergalactic agency, he found plenty of followers. In fact, when word of Dennis's role in the so-called Omega Agency began to circulate, UFO buffs from London to Biloxi trembled with anticipation.

Today, believers are somewhat harder to come by. Once a respected propagator of UFO conspiracy theories, this Rhode Island resident now finds himself being denounced as a conspirator, a fraud. He has been vilified and ostracized by the very community that once embraced him. In a particularly weird twist — and this is a field where weird twists are par for the course — people whose beliefs are founded on conjecture and anecdote are heaping scorn on Dennis for the very reason that mainstream society often heaps scorn on them: no solid, verifiable evidence backs up his claims.

STAR EXHIBIT: *aliens like this one smoke cigarettes, are partial to a drop of wine, and can be offended by ugly epithets. "We don't use the term 'alien,'" says Ann Bossack. "We prefer 'Visitor.'"*

In the face of these attacks, Dennis Bossack is doing what any self-respecting space buff would do: he's deploying his deflector shields and sitting tight. "In four and a half years, I am scheduled to deliver the proof to this entire planet," he says, referring to a series of three books he says he is writing. "I will prove beyond a shadow of a doubt that there have been Visitors. Not one person on this planet will go without proof."

THE STORY of Dennis Bossack's rise and fall begins in the mid 1990s, when a Mississippi woman named Bobbie Felder — who goes by the Web name Jilain — authored a series of essays called the "Omega Agency Files," based on a series of interviews she conducted with Dennis. "The Omega Agency is the one running the show," the files begin. "Omega is a multi-level, multi-structured organization of secrets upon secrets." The document goes on to catalogue Omega's plans for "world betterment," detailing the agency's policies on everything from crime prevention to population control.

The Omega Agency Files quickly found their way onto dozens of Internet sites. Their measured style and preponderance of detail led many to believe they were authentic. Also, Bobbie Felder had a reputation as a relatively level-headed UFO enthusiast. Even more scintillating for the UFO community was the fact that Felder refused to reveal the true identity of "Robert," the files' mysterious central figure. Thanks to Felder, Dennis — a/k/a Robert — was on his way to becoming a UFO celebrity.

In 1997, Dennis boosted his status in the UFO field even further when he met and married a woman named Ann Harris. When Dennis met Ann, she owned a space-age emporium called the UFO Lab in Albuquerque, New Mexico. One of the only businesses of its kind at the time, the lab attracted national publicity. It seemed the perfect base for Dennis Bossack to loose his Omega theories on the world.

Better yet, Ann had impeccable credentials of her own. She is a native of Roswell, New Mexico, the Mecca of the UFO movement. Her father, Richard Clayton Harris Jr., was stationed at the Roswell air field in 1947, the year a space craft is supposed to have crash-landed there. As a budget officer, Ann says, Lieutenant Harris allotted the funds for the clean-up and cover-up of the crash site. In 1997, the noted UFO expert Kevin Randle investigated Harris's claims for the TV show *Strange Universe*, and called them "credible." In the UFO community, this is as close to a ringing endorsement as you're likely to get.

Ann also counted Stanton Friedman — one of the UFO field's most respected investigators — among her friends. Indeed, it was Friedman who first introduced Dennis to Ann. The couple insist, though, that their marriage was more a matter of divine — or at least otherworldly — intervention. "When the Creator formed the foundations of the earth," says Ann, "he meant me for Dennis and Dennis for me."

In any case, the two share one thing in common: both have had a lifelong obsession with things that go *bleep* in the night. And, whether or not you believe their account of the night they met, the way they tell the story lends credence to Ann's assertion that they are "a match made in heaven."

Dennis: Tell him about the light.

Ann: Dennis was parked in the parking lot. There was a huge spotlight kind of thing on the building.

Dennis: Ann and I kept making eye contact all night long.

Ann: And we got equidistant between ...

Dennis: The light ...

Ann: The light ...

Dennis: It blew ...

Ann: It exploded ...

Dennis: And I mean it exploded. It didn't just go out: it exploded.

Both: A big … halogen … halogen light. I mean, it blew … that was it: boom!

Ann: And that was the first time.

Dennis: We took that as a sign.

Ann: Stan [Friedman] said to me once, he always wanted to be the one to change the world, and little does he know that he did, by introducing me to Dennis.

THE BOSSACKS don't immediately strike you as the kind of people to bring about a revolution in consciousness. Ann, 54, is jolly and chatty. Dennis, 49, is opinionated and chatty. She sports a honey-blond rinse. He is portly, balding, and bearded. They are given to wearing matching outfits and calling each other things like "Hon." They wear age-appropriate eyeglasses. They smoke constantly. And both lavish excessive amounts of affection on their terrifying German shepherd, Buddy.

But there is more to Dennis and Ann than meets the eye. They represent the radical, evangelical wing of the UFO community. They are whirling dervishes of the paranormal, prophets of the improbable. For these guys, UFOs are no mere hobby, nor even a way of life — they are a religion.

Shortly after I first meet the Bossacks, Ann pulls out a photograph. It's a familiar — even hackneyed — representation of an alien: the bulbous dome, the boiled-egg skin tone, the outsize eyes. The alien's name is Aviel, says Dennis, and she's from the planet Zeta 2 Reticuli.

How old is she?

"Seven hundred and fifty years."

Ann chimes in: "Middle-aged."

Um, has either of you ever met her?

"She's a personal friend of Dennis's," says Ann, a little proudly, as if talking about a middle-tier celebrity. "I used to have lunch with her every day," adds Dennis. "I actually got her hooked on Burger King hamburgers with mustard and mayonnaise." I watch for a flicker of amusement, or even self-doubt. None. Not even when Dennis says that Aviel the Reticulan finds McDonald's burgers "a little dry."

But the Bossacks aren't here to talk fast food. They're here to talk about What They Know, a secret doctrine that, they say, will one day turn the world on its head. As Ann puts it, "We're here to wake people up."

The flagship of the Bossacks' UFO clearinghouse is their radio talk show, *DNA Live*, which airs every Sunday from 6 to 9 p.m. on WBLQ in Westerly, Rhode Island. Granted, *DNA* (which stands for "Dennis 'N' Ann") is no *All Things Considered*: WBLQ is a community radio station with a stone's-throw signal range; *DNA* shares air time with a wrestling talk show, a pet talk show, and a computer-repair talk show, but still. "They have their listeners," says a station spokesman. They also manage to snag some pretty impressive guests, bigwig UFOlogists like Betty Hill, Timothy Good, and Nick Pope.

They also host a monthly "discussion meeting," in which local UFO buffs are invited to sit around munching on complimentary potato chips and discussing government cover-ups and the inevitability of life on other planets. "MUFON [Mutual UFO Network] averages 12 people a month," says Dennis, leaning into the tape recorder. "We average 30." Dennis is also a regular on the UFO lecture circuit. This July, he has been booked for a prestigious speaking engagement at a conference in Roswell, New Mexico.

If the Bossacks don't seem like your typical New Age missionaries, the location from which they proselytize seems equally improbable. Shortly after they married, Ann and Dennis moved to Richmond, Rhode Island, where they established another UFO Lab. Never mind remote corners of the universe — the UFO Lab is tucked away in a remote corner of a shopping mall, the Ocean State Job Lot Plaza, which is itself tucked away in a remote corner of Rhode Island. Right next to the lab is a Doggie Depot, a NAPA Auto Parts, and an East Coast Karate and Kickbox.

The UFO Lab actually feels less like a temple than like a little bit of Route 66. A Web site describes it as "a museum, research center, and gift shop." The gift shop is the most apparent branch of the operation, offering a vast array of alien-themed trinkets: alien playing cards, alien candles, alien T-shirts, alien key chains …

"We don't use the term 'alien,'" says Ann. "We prefer 'Visitor.'"

… Visitor neckties, inflatable Visitors, and assorted Visitor figurines.

When he is challenged about his UFO beliefs, Dennis Bossack resorts to a Schopenhauer aphorism: 'All truth passes through three stages: first, it is ridiculed; next, it is violently attacked; finally, it is held to be self-evident.' 'Right now,' he says, 'I'm being violently attacked.'

But you get the sense that the majority of people who enter the UFO Lab do so less to stock up on Visitor frisbees than to shoot the breeze. The Bossacks are terrific, tireless talkers. And if you don't want to listen to their repertoire of intergalactic intrigue, you can get a thorough briefing in the UFO Lab Museum.

The Bossacks' UFO Museum is, as far as I can gather, the only one of its kind in New England, and one of only a handful in the US. It lies just beyond the gift shop, behind a set of tinsel curtains, in a small, cluttered, dimly lit room. Almost immediately, it reminds me of something.

When I was a kid, I turned my bedroom into a dinosaur museum. It had things like little plastic tyrannosauruses attacking little plastic sheep. The UFO Museum reminds me of my Dinosaur Museum. "It's under construction," Ann explains, perhaps sensing my disappointment. There are, though, a few exhibits on display. Mostly, these consist of grainy photographs and placards bearing information like: "The pyramids were built 125 billion years ago … by people known as Plajarans."

The most absorbing part of the museum is the section detailing the life and death of Ann's father. A few months after he gave the *Strange Universe* interview, Harris, 82, died at his home in Albuquerque. "The death certificate says it was a fall from a standing height," says Ann. "But he was murdered by the CIA." She believes the weapon that killed her father was a super-secret gun that uses compressed air. "It can make you fall over," she says, "or it can take your heart out and blast it through that wall."

Right next to the stuff about Ann's dad is a compression chamber containing the prostrate form of a Visitor. The figure is perhaps four feet tall, with the same whopping head and wasted torso as those adorning the T-shirts and key chains outside. The Visitor, alas, is also made out of the same material as the key chains. You can see the bobbles and creases of a botched molding job.

"It's a replica," says Ann, "but it's pretty accurate."

The museum at the UFO Lab is, in fact, not really a museum at all — at least not in the traditional sense of the word. It is a visual representation of the Bossacks' worldview — a fascinating, idiosyncratic, even gonzo take on the UFO phenomenon. "History as we know it is wrong," Ann says, puffing a cigarette. "There is information in here you can't get anywhere else on earth."

On this point she is absolutely right. Following a brief tour of the museum, I am led through another door and ushered into a back room, where, surrounded by jars of peanut butter, computer equipment, and UFO paraphernalia, Dennis and Ann Bossack tell me stories I am quite sure I could not hear anywhere else on earth. Or possibly the universe.

THE OMEGA Agency is the security force for the Universal Government. The Universal Government consists of 752 advanced planets from around the known universe," says Dennis, bracing himself to deliver a pitch he has clearly made many times before. "I was the director of the agency here on earth."

This stuff goes on for about four hours, and not once does Dennis deviate from his deadpan, matter-of-fact delivery. Indeed, the truly impressive thing

See **UFO,** *on page 26*

SPACE 'N' DIME: *Dennis proselytizes to the Internet community from the back room of his UFO Lab, an enterprise that also sells Visitor key chains, Visitor greeting cards, and assorted Visitor figurines.*

UFO, *from page 25*

about his stories is that they are both incoherent and consistent. Ask Dennis a questions about the tiniest detail of his Omega days, and he will fire back an answer before you can blink in disbelief.

The story begins in New York, back in the early 1970s, when a pair of Omega representatives approached Dennis about working for the agency. "Men in Black, that's what they looked like," he says. "White shirts, black pants, black jacket, black tie. They knocked on my apartment door. I said, 'What the hell are you talking about?'"

A visit to Omega headquarters, five miles beneath the New Mexico desert, allayed his doubts. "It was amazing," he says. "The first place we went to was the cafeteria. It was stark white, immaculately clean, indirect lighting everywhere. They had any kind of food you wanted to eat, Zeta food too. They had this mango-banana-type food that's very sweet. I'm a diabetic, and I could eat it."

MIKE MERGEN

FRIENDS IN HIGH PLACES: *Dennis Bossack says that the Visitor in this picture, a 750-year-old Reticulan, was his lunchmate for 25 years.*

After meeting with the Omega leader, Dennis agreed to join the agency. He ended up working there, he says, for 28 years, 15 of those as director. His main job was overseeing the day-to-day operation of the underground facility, in which hundreds of earthlings and Visitors worked side by side to prepare the planet for the day Omega takes over. "It was a very hectic life," he says, "very time-consuming. I missed a lot of family functions."

Dennis "semi-retired" from Omega in 1997, though he still has a role in the organization. He is, in his own words, a sort of PR man. Even so, Dennis misses the Omega lifestyle. "It's one big family down there," he says. "Everybody watches out for everybody." He especially misses his friend Aviel, the hamburger-munching Reticulan.

Aviel still works at Omega as a biologist, specializing in the study of human emotions. Actually, this isn't entirely accurate — she studies *earthling* emotions. Aviel is herself a human being, as are all the Visitors. She is simply 200 million years more evolved than we are.

For Aviel, earthlings are like infants. She finds us difficult to understand. We make her sad. She used to quiz Dennis for hours, asking question after question about our aggressive, warlike ways. "For her, this was like looking into the past," he says. "Her planet actually had 12 world wars before they matured. But she hasn't seen any of that. Watching earth is like watching ancient Zeta."

More often than not, Dennis and Aviel's conversations concerned more mundane subjects, like family and work. Aviel has a husband and two kids back on Zeta, Dennis says, and "every other weekend or so" she would go back for a visit. Occasionally, Dennis would go with her.

"It's actually only a 15-minute trip," he says. "That puppy takes off from zero to 10 times the speed of light, and you have no idea you're doing it. You do not have to be seat-belted in. You do not have to be seated."

It's been a while since Dennis went to Zeta, and it's been a while since he saw Aviel. "We still communicate telepathically," he says, "but it's not the same." The day of Dennis's retirement, Aviel demonstrated her regard for him by violating a Reticulan taboo. "One of the things that surprised me most after 25 years of working with Aviel," he says, "I was the only one who left there and got a hug. To her, any kind of touching is sexual, but she had to take that and turn it into an earth gesture to say goodbye."

"They don't even shake hands," adds Ann, without a hint of jealousy.

IT SEEMS strange, but there are people out there who believe these stories. Even stranger, though, is the fact that there are people out there who are involved in a systematic effort to shut Dennis up. Ironically, the person causing the most damage is Bobbie Felder, author of the Omega Agency Files and Dennis's onetime champion.

For the past year, an increasingly dubious Felder has publicly and persistently challenged Dennis to produce evidence to back up his claims. So far, she says, he has failed to do so. She now believes that Dennis used her, that he used her credibility in the UFO community to gain some credibility of his own. And she is pissed.

"He was my friend and I trusted him," she says. "And frankly, at that point in time, I was very much an idiot. To this day it bothers me that there are people out there who believe those files. The story just keeps getting bigger and bigger. It bothers me that people believe the stuff he says."

Okay, here's a question: *why*? Why does anyone *care* if some guy wants to us to believe that he shared BK Broilers with a 750-year-old woman from outer space? Where's the harm?

"You don't know UFO people, do you?" says Felder. "There are people who take this stuff very seriously, fanatics. They don't need any help moving further from reality. Some people, for whatever reason, are looking for authority figures, someone to validate their beliefs, and then someone like Dennis comes along. It can mess up their lives."

These days, Felder spends her time circulating another document: "Anatomy of a UFO Hoax." Like Felder's first Internet opus concerning Dennis, the "Anatomy" files are causing quite a stir. Beyond this, Felder has posted untold chat-room messages calling Dennis a fraud. And she has publicly apologized for helping to proliferate his ideas. "There is nothing I can say that will undo the damage this tale has done to the Internet UFO community," she writes, "and to the credibility of the UFO field at large."

In its turn, the community that once embraced Dennis is now turning a collective cold shoulder. "I've reminded Bossack that he failed to apologize to either me personally — or the group — for his Omega deception," wrote the administrator of a UK-based UFO message board called Black Triangle. "I've told him that he really was NOT welcome on B-T, & I've removed [him] from our group."

Dennis, of course, denies that there has even *been* a deception, and therefore refuses to apologize, which makes the UFO buffs even madder. When he is challenged on his beliefs, which is quite often these days, Dennis resorts to a Schopenhauer aphorism: "All truth passes through three stages: first, it is ridiculed; next, it is violently attacked; finally, it is held to be self-evident."

"Right now," he says, "I'm being violently attacked."

Shortly after I meet the Bossacks, Ann pulls out a photograph of a 750-year-old alien named Aviel, from the planet Zeta 2 Reticuli. 'I used to have lunch with her every day,' says Dennis. 'I actually got her hooked on Burger King hamburgers with mustard and mayonnaise.'

Another of Dennis's most dedicated foes is an out-of-work truck driver named Tim. For Tim, discrediting Dennis has become, if not an obsession, a mission. When *DNA* announces upcoming guests, for instance, Tim will make a point of writing to them. He has a form letter he sends out: "I am contacting you about an interview you are scheduled to do … " If the guest doesn't cancel, Tim will call in and ridicule the host on the air: "Dennis says he was the director of a top-secret agency; I can't see this guy directing traffic."

"Dennis talks about things he really has no knowledge about," says Tim, speaking on the phone from his Rhode Island home. "He constantly contradicts himself. He makes up absurd stories to cover his butt. I've caught him in too many lies, too many fantastic stories. The UFO community has rejected him wholeheartedly. MUFON has rejected him because he can't prove anything he says."

A call to the Rhode Island chapter of MUFON backs up this claim. "I really don't feel comfortable talking about him," says a woman on the other end. Click.

"I'm telling the truth," Dennis says. "One of the things I'm constantly saying to people is, 'I'm not asking you to believe.' What I'm saying is, 'I want you to keep an open mind and think about it. Is it possible that I am telling the truth?'"

DENNIS FLAT-OUT lies," says Bobbie Felder. "He will say whatever he thinks it takes to move those books and videos off the shelves of his little gift shop, whatever he thinks it will take to get the ratings points on his little radio show, whatever he thinks it will take to get his name in lights."

And this, perhaps, is his most damnable transgression. The UFO community's anger at Dennis has far less to do with what he says than with what he does. He is, after all, by no means the first person to make odd claims about UFOs. A recent report to MUFON described "a reptilian creature walking on the beach with a black suit on and with glaring red eyes" — clearly a tough one to verify. Yet there was no subtextual "What a *nut*!" in MUFON's account of the report. Why not?

In the end, Dennis Bossack's crime is not that he made extravagant claims; it's that he made extravagant claims from a position of authority. The fact is, Dennis could have claimed to be the King of Mars and no one would have given a hoot — as long he had done it quietly. In this sense, Dennis is something of a tragic figure. The very qualities that raised him to the heights of UFOlogy — a great story and a knack for self-promotion — are the things that have proved to be his undoing.

It's no coincidence that Felder's assault on Dennis began around the time he launched his radio show. It's equally telling that Tim puts so much effort into "giving a heads-up" to *DNA*'s guests. On one recent show, *DNA* hosted Harold E. Burt, author of *Flying Saucers 101* (UFO Magazine, Inc., 2000). After a while, Dennis began to talk about his years at Omega. Burt *Mmm-hmm*ed his way through it, but you could hear the consternation in his voice. There was an "Oh jeez" in every *Mmm* and a "D'oh" in every *Hmm*. Later, Burt said a very astute thing about the UFO community: "Ridicule is the biggest thing," he said. "People would rather die than get embarrassed."

UFO buffs cannot abide the idea that Dennis has the likes of Harold Burt *Mmm-hmm*ing over this Omega stuff. As far as they're concerned, Dennis is opening the UFO community up to ridicule, and the community is closing in around him. Some buffs actually believe Dennis is a government infiltrator, a saboteur. It's far more effective to discredit a belief, the argument goes, than it is to deny it.

"There are people who have devoted years to researching these things," says Felder. "Then Dennis opens his mouth on his radio show and it gets all shot down. The UFO community gets upset with this garbage because legitimate researchers get lumped in with what one idiot says. They become crackpots by association."

At least one legitimate researcher disagrees. "I have some doubts about Dennis's claims," says Stanton Friedman. "I'm not part of his coterie of believers, but I don't agree with this guilt-by-association thing. There are people saying he's bad for the cause, but I don't think that way. I don't think Dennis is doing any harm."

Indeed, the final twist in this tale is that legitimate, respected UFO researchers — as opposed to UFO fanatics — seem to be the only people who are *not* turning their backs on Dennis Bossack. Even those who cringe a little on his radio show still agree to appear. As one authority puts it, "Controversy is good."

Friedman, for one, is more troubled by Dennis's detractors than he is by Dennis. "I don't understand the zealots of this world," he says. "I don't understand what drives them. Maybe they don't have faith in their own thinking ability. Get a life, people. There are more important things you can spend your time on." Besides, he adds, "there are plenty of crazy ideas out there."

Is Dennis Bossack crazy? "I'm a physicist," Friedman says, "not a psychiatrist."

Tim, of course, is more forthcoming. "Dennis might buy his own line of crap," he says. "He may be sincere. He may be lost in madness about all this stuff."

Right now, Dennis doesn't care whether people think he's nuts or not. All he wants is to do his Omega work in peace. "Why do I have people stalking me on the Internet?" he says. "Why do I have people harassing me if I'm just some lunatic? Leave the lunatic alone and he'll go away." ■

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BNNTV
BOSTON NEIGHBORHOOD NETWORK

Boston Neighborhood Network is revving up for new programming on Cable Channels 9 and 23.

A new series of programs producers from other public access centers are ready to go for April on Channel 23.

New BNNLive talk producers on Cable Channel 9 are: Citizens For Political Action, the Community Centers Of Boston and the Lupus Foundation.

Returning for weekly talk with cable subscribers are the Jury Commission and the University Of Massachusetts Gerontology Institute. They join 40 other non profit and public agencies who see the value of talking to BNN viewers about their issues and in turn solicit comments from their cable audiences.

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4/20	NEW DEAL / ULU	SOM. THEATER	7:30PM
4/25	THE SLIP / ACTUAL PROOF	AVALON	7PM
4/26	JOHNNY A / JINX MOTIVE / ALOTIA	MIDDLE EAST	9PM / 18+
4/28	BULLFROG / KID KOALA / BLUE RUM 13	LILLI'S	8PM / 21+
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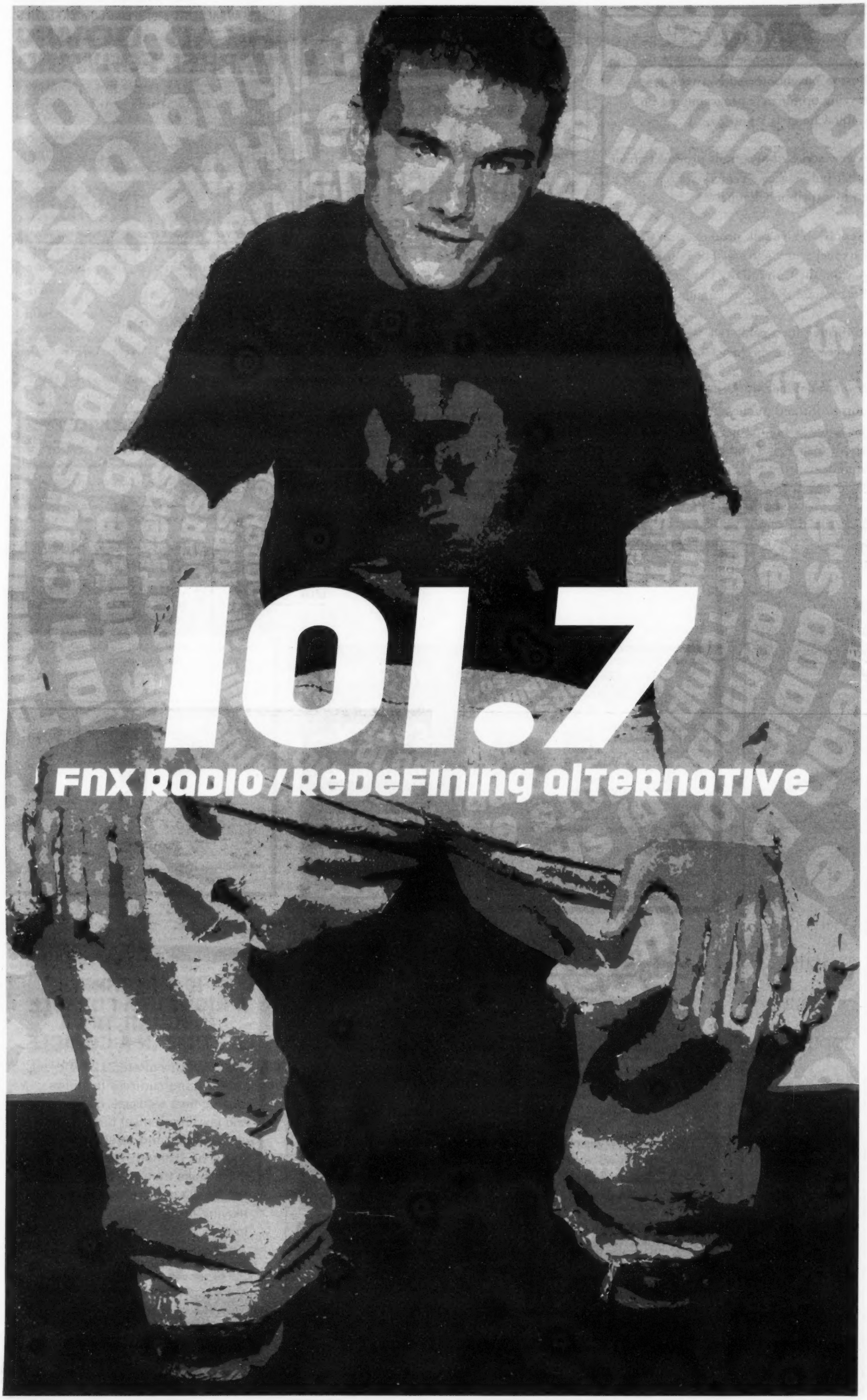
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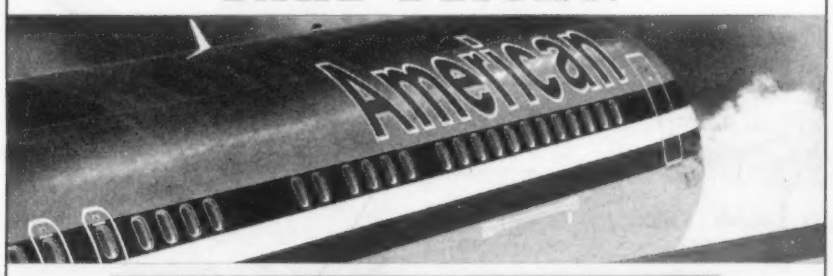

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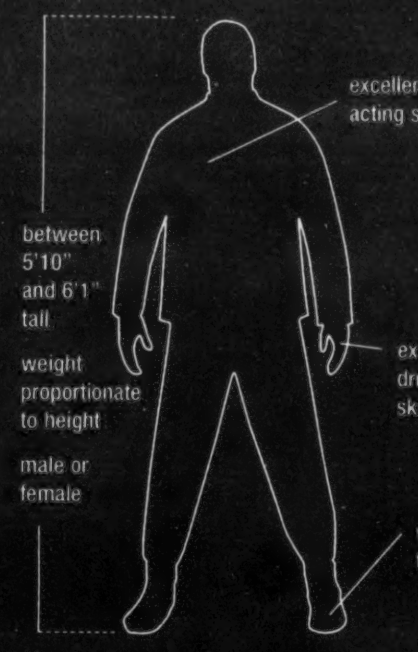

▶ Diagram A.

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PHOENIX

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We have an immediate opening for an energetic and organized credit/collections professional with 1-3 years of exp. to manage a full portfolio, process credit/debit adj. and cash applications, review all billing for credit approval as well as provide follow-up and account maintenance. Excellent benefits and growth potential available.

STAFF ACCOUNTANT
We seek a skilled professional with 3+ years of general accounting experience. Will be responsible for the full accounting cycle including financial statement preparation, balance sheet reconciliations, cash planning, and tax projections. Must have knowledge of accounting systems and have a BS in accounting.

PEOPLE2PEOPLE GROUP

CALL CENTER REPRESENTATIVES
Immediate openings in our fast-paced call center for full-time and part-time customer service reps to assist customers placing ads in newspapers nationwide and perform customer service functions via e-mail for our web site . Familiarity with basic computer functions (Word, Internet, E-mail), and typing speed of at least 20 WPM required. Experience with call centers and customer service experience a plus.

STAFF ACCOUNTANT
We seek a skilled professional with 3+ years of general accounting experience. Will be responsible for the full accounting cycle including financial statement preparation, balance sheet reconciliations, cash planning, and tax projections. Must have knowledge of accounting systems and have a BS in accounting.

STUFF MEDIA GROUP

ACCOUNT EXECUTIVE
Do you live the Lifestyle? If so then we have an opportuntity for you! we are looking for a real go-getter to pound the pavement. Someone who thrives on the challenge to generate new business. We seek an Account Executive with 2-3 years of media sales experience to join our expanding sales department. Knowledge of the boston area and local nightlife a must.

FNX RADIO NETWORK

*With the creation of the **FNX Radio Network**, we are currently seeking individuals to help us expand the independent spirit of Boston's Real Alternative radio into new markets in Maine, New Hampshire, and Rhode Island. The FNX Network is poised to become a new force in broadcasting, simulcasting the unique alternative format throughout New England.*

NATIONAL SALES DIRECTOR
FNX is currently seeking a National Sales Manager to join our sales team. Qualified applicants will have excellent written and verbal and presentation skills, excellent organizational and time management skills, have a "can do" attitude, and a minimum of four years in agency and direct sales. Will be responsible for overall National Sales quotas which includes coordination of national sales operations with our rep firm. Some travel required

ENGINEER
FNX seeks a qualified person for a newly created position. Candidates must have solid experience in all technical areas of the operation, including equipment installation, studio and transmitter maintenance, digital audio, automation, computer and networking. Strong RF experience preferred. Will assist Chief Engineer with all technical aspects of network operation. Service and maintain transmitters and studios at multiple locations. Assist promotions and programming department's remote broadcasts. On call for technical problems, some travel required.

ACCOUNT EXECUTIVE 92.1 FNX-PORTLAND AREA
FNX is THE Alternative in Portland, and if you share that kind of attitude, you might be right for us. We're looking for an energetic and enthusiastic individuals who walk our walk and talk our talk. If you think you have the right stuff, let us know. Experience in developing and nurturing a solid client base is a big plus, a minimum of 1 year of outside sales, but most of all we're looking for someone who fits with our indie vibe and is willing to work hard with our sales team.

Fax, mail or email resume with salary requirement to:
Human Resources
PMCG
126 Brookline Avenue
Boston, MA 02215
Fax: (617) 425-2615
jobs@phx.com
eoe

Phœnix
MEDIA/COMMUNICATIONS GROUP

THE Phoenix classifieds directory

contents:

- Help Wanted ..... pg. 31
- Real Estate ..... pg. 32
- Music Theater, & the Arts ..... pg. 33
- For Sale ..... pg. 34
- Mind, Body & Spirit ..... pg. 34
- Services ..... pg. 34

place your ad:

by phone:
617-859-3300 (lines)
617-859-3388 (display)

for web advertising:
call either of the above

by e-mail:
classifieds@phx.com

by mail:
Phoenix Classifieds;
328 Newbury St., Boston, MA 02115

in person:
The Phoenix Classifieds Office
328 Newbury St., Boston, MA 02115
(between Mass Ave. & Hereford streets)
Monday - Friday, 9 AM - 6 PM

by fax:
617-425-2670

classified advertising line rates:

4 line minimum except where noted

category:	1x	4x	13x	26x	52x
Help Wanted	$8.00	7.20	6.80	6.40	6.00
Real Estate	5.00	4.50	4.25	4.00	3.75
Services	5.00	4.50	4.25	4.00	3.75
Mind, Body & Spirit (except Healing Bodywork)	5.00	4.50	4.25	4.00	3.75
Healing Bodywork	8.00	7.20	6.80	6.40	6.00
Music, Theater & Arts (except Gigs)	5.00	4.50	4.25	4.00	3.75
Guaranteed Gigs	99.00 guaranteed! 4 lines plus 1 bold headline for up to 1 year. Must renew every 4 weeks.				
For Sale (3 line minimum)	3.00	2.70	2.55	2.40	2.25
extras:					
Bold Line (extra per line)	5.00	4.50	4.25	4.00	3.75
Extra Bold Line (extra per line)	7.00	6.30	5.95	5.60	5.25
Highlight Your Ad (extra per ad)	20.00	18.00	17.00	16.00	15.00

The deadline for Classified Line Ads is Tuesday at 12 Noon. All changes, cancellations, and renewals are due Monday at 12 Noon.

Classified Advertising Policies: Guaranteed Gigs: The Boston Phoenix reserves the right to reject or edit any advertisement. Purchase a Guaranteed Gig advertisement for one week in advance and we will keep running the same ad for up to one year from the original date of insertion. You must call 617-859-3300 every four weeks to renew your ad. Absolutely no changes are allowed to a Guaranteed ad.

Copy regulations: The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix. The Boston Phoenix reserves the right to: revise copy containing objectionable words or phrases; to reject, in its sole discretion, any advertisements on account of its text or illustrations; to determine correct category placement. There is a one month minimum on all commercial real estate ads. Cancellations and changes on commercial advertisements: there are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 12 Noon on Mondays.

Cancellations and changes on guaranteed advertisements: There are no changes allowed or refunds granted for guaranteed advertisements. Claims for errors and omissions: The Boston Phoenix accepts no liability for its failures, for any reason, to print an advertisement, and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

realestate

real estate roommates

To place your own Roommates ad call (617)859-3300

BOSTON'S MOST EFFICIENT Roommate Service
INSTANT ONLINE RESULTS!
FREE TO SEARCH & LIST
Contact Us @ www.Easy Roommate.com
1-800-877-2557

ALLSTON 2 mid 20s, M, Pros lkng for N/S, M/F to shr 3br apt. Hw flrs, EIK w/DW, 2 full bths, 2prch, lrg common rm. No pets $750. Call ASAP 617-732-9953 or 617-429-3745

ALLSTON: 1 female needed for 1 rm in house near T & Hrvrd sq. 10 min walk. 2 prchs, 2 yrds, very clean, parking, lndry. $500. 617-783-2840, leave message.

ALLSTON: Looking for rmate pref F, 25-35, clean, resp, N/S or pets, for 1BR in 4BR house. Avail 5/1, $500/mo + utils. Call 617-783-0629.

ARLINGTON 2M sk 1 M/F for lrg, snny, 3br w/ offst prk, Hdwd fl. Reas rent + utils Wes 781-646-9764, Glenn 781-641-1171

ARLINGTON: Rm. avl in newly renov. 2BR near Somerville/Camb. line. HW FL, W/D, must see. $575 incl ht., no pets, avl. 4/1, 781-646-1379

BOSTON FOR RENT
List Your Rentals Free
100s of Vacancies
(617)399-RENT (7368)
Free guest search at:
www.BostonForRent.com

BRIGHTON GM sks 4th for lrg house. Close to T & bus, $450/mo + 1st, last, 1/4 utils. Todd 617-254-8912

BROOKLINE/COOLIDGE CNR/LONGWOOD AVE: Bedroom avail in nice apt. w/2 closets, modern kitch & bath. close to T. Hdwd flrs, W/D in bldg. $800 mo includes all utils 617-277-9661.

BROOKLINE: 2F roommates needed to share 4br apt. $620 or $700, incl util. Pkg, lndry, no pets, N/S. Amy, 617-264-4510.

CAMBRIDGE
Air Conditioning. Private Entrance in a modern and clean apartment $650 available at www.easyroommate.com 1-800-877-2557

CAMBRIDGE/CENTRAL SQ 1rm avl, in 4br duplex. Nr Red Ln + bus. Avl 04/01, $650/mo, inc utils. $1000 req dep. 617-515-7048

CAMBRIDGE: Sk 1M/F to share sunny 5rm, 2BR, w/ porch, w/d. Close to Harvard Sq. $850 inclu heat. Avail 04/01. No pets. Call 617-661-6284.

CAMBRIDGE: Rms avl, skg F for semi-furn, prv ent. $800, all rms inc. utils, W/D, lrg kit. rm w/cable, conv. to red/green T. Other rms $350-$650. 617-555-3648.

CAMBRIDGE: 1 M/F 25+, cat/gay-friendly wanted for 3BR apt. Central Square. Wood floors, W/D, parking, N/S, no more pets. $500+ utils. Avl 4/1. 617-864-5997.

CAMBRIDGE: Sk 1M/F to share sunny 5rm, 2BR, w/ porch, w/d. Close to Harvard Sq. $850 inclu heat. Avail 04/01. No pets. Call 617-661-6284.

CAMBRIDGE: Central Square, 2 rms avl in duplex. LR, DR, EIK, porch, $500 each. Avl now. 617-868-6329.

DORCHESTER Rm avl immd. 25+, N/S. No Stdnts. Music Frndly. Nr JFK, Savin Hill T. 600/mo + utils. 617-287-2071

DORCHESTER/ADAMS VILLAGE F to share 8 rm apt., 5 min walk to red line. Conv to UMass Boston. $425/mo +util. Avl now! 617-265-3225 617-222-6126

DORCHESTER/FIELDS CORNER: Share 3BR w/ ocean view, $400/mo w/ utils, N/S or pets. Call 617-269-6718.

Dorchester/Pope's Hill- F for lg sunny quiet 2 bdrm, nr T, no smokers/pets. $600/month. 617-822-3979.

DORCHESTER: GMs lkng to shr 3BR apt. w/resp., N/S, young prof M or F. No pets, 15min wlk to JFK T. $475 (incl utils). Avl 4/1. 617-825-7581

DORCHESTER: M or F wanted for room in creative, musical household w/free laundry. Pets ok. $485 +utils. Avl April 1. Call 617-288-9527.

Dorchester-seeking N/S prof for lg rm in 9 rm house, W/D, fireplace, yrd, close to T/93, 700+ 617-852-1348

Dorchester-Seeking N/S F, prof/grad to shr spacious sunny apt w/PT prof F. Garage, W/D, prchs, hdwd flrs, nr T, 900+ utils. 617-825-4481.

DOWNTOWN- Rmate needed for 4Br apt in Bay Village. On Green and Org lines. $516/mo. Call Owen 617-338-4817

E.Boston: 2 GWM seek respon. GM to share 3bd home on beach w/city skyline view, 1 blk Blue line, pkg. Av now $700/mo incl. ht/hw. Bob 617-569-8293.

EAST SOMERVILLE: Room available in 3 bedroom house, near T. All utils, parking and laundry. $600 Call 617-623-9593.

JAMAICA PLAIN: shr 2+ bdrms w/veggie. W/D, nr T, spacious, sunny, quiet, st. prkg. $600+. 617-524-6842 or rebeccax3@juno.com

JAMAICA PLAIN: 1BR avail., F/M, newly renov condo. Very clean, sunny. Share new kitch w/3 other people. Close to bus/T. $500. Monica 617-901-6831.

JP: 1M/F to share 3BR apt nr arboretum & T. W/D, dw, hdwd flrs. N/S. Mature. $550+utils, rfrnc, sec. 617-522-4046

JP: Large Room, 3 flr duplex. 4 Bdr, W/D, hdw, cpet, Near T & bus, Storage, 5 common rms, no lease, smoking OK, Cat maybe, on st park, resp, clean stdt or pro, fem prefd. $560/m + 1/4 utils. Avl immed. Doug, 617-522-6080 dpw@usbsf.org

Lower Allston-Brighton
GBM.Grad stud sks clean, resp. GM, 25+, to share 3brm,1ba townhouse. Utl. included. Nr. Bus. $750/mo. (617)254-5373.

MANHATTAN: Do you travel bet Boston and N.Y.? Room avail in 2BR Chelsea apt. for PART-TIME ROOMMATE. $700/mo incl utils, refs & dep req, avail imm. Call 212-243-7279.

MEDFORD WEST: M/F, 30+, wrkg, non-smkr. Sunny rm in lrg, clean hse, great yard, prkg, bus, W/D, no pets, $350+. Call 781-483-7309.

MELROSE: Quiet, 2Br apt in house. DD, WD Pkg. Nr T, Rt 1 & 93. Shr w/ Prof GBM. No pets, smk, drgs. $550 inc all. 781-665-8986 *2

ORIENT HEIGHTS- Sk M to shr spac hs, w/ many amenities, incl pool. 15min to dwtn, Bl T. $700/mo, utils incl. 617-561-4746

QUINCY: Share Studio. $300/mo. Woman only. Smoke/Drink OK. Delco Assoc. 617-376-2309

REVERE Oceanfront, GF sks GM to shr 2br apt. Parking, Walk to T. $125/wk incl all, + $500 dep. 781-289-7229

ROOMMATE SERVICE
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201-265-7900

ROSLINDALE: skg prof N/S for beaut, lg, 2 floor, 3BR apt. W/D, porches, sunny, storage. Dog negotiable. Avl immed. $650+ (617)325-6546 or 325-9449.

SOMERVILLE: N/S, prof male seeks same for sunny 2BR. $550/mo. 617-628-2998.

SOMERVILLE/DAVIS, PORTER 1br avl in 4br apt. W/D, 2 comm area, frnt prch, cats. Avl 04/01, $625/mo 617-666-3326

SOMERVILLE/DAVIS SQ: 2M sk M/F 25+ for 3BR. Hwd Flrs W/D Pkg $550+ Utils/sec Avl 4/1. No Pets 617-694-8440

SOMERVILLE Rmte wntd for spac 4BR apt. Cls to MBTA & shopping. Avl immed $300/mo+ utils + 1mo sec 625-7047.

STONEHAM: Prof Mom sks mature F to share 3 bdrm house, luv pets/smking ok, 400+util., laundry, AC, nr 128&93. Avail 2/1, 781-438-4851.

WALTHAM
Luxury apartment complex in a townhouse Private bath, hardwood floor $675 Available at www.easyroommate.com 1-800-877-2557

WALTHAM: Extra large BR for quiet, mature person, 30+, nice area on Charles River. $500/mo +utils. Call 781-642-9960.

WATERTOWN sk prof 30+ to shr spc, furn 4 bdr w/1 M, 1F & dog quiet cul de sac. Nr public Trans, W/D, frpl, 10 min to hvd sq. $666+ 1/3 utils, avl 3/31. 617 923-1401

WATERTOWN Skg 1 prof F to shr 3br apt w/2F. Hdwd flrs, W/D, pkng, bus. Nr Newton Cnt, Watertown Sq. Avl 04/15. $475 +. Call 617-923-4437

WATERTOWN/CAMB: Spac 3BR apt, 2nd & 3rd flr. Attic, 2LRs, sunrm, pool table, W/D, grbg disp, drvwy, newly renov. Skg 1rmmt. Avl 04/01. $483. 617-924-5945

WINTHROP: (next to E. Boston) Nice/safe area. T/Boston/beach very close. N/S, Foreign student wanted. $295+ for 1/$195+ to shr. 617-846-7052.

housemates

To place your own Housemates ad call (617)859-3300

BOSTON'S MOST EFFICIENT Roommate Service
INSTANT ONLINE RESULTS!
FREE TO SEARCH & LIST
Contact Us @ www.Easy Roommate.com
1-800-877-2557

ACTON OR WORCESTER: Free room for help renovating classic houses of GM pair. Write Box 3167 Worcester, MA 01613.

ARLINGTON CENTER: M/F, late 20/up, sought for 4BR hs with hdwd flrs, Nr park, bk trl, freq bus. Off st pkg. No pets/smk. Rm avl 05/01: $350+ util Call 781-643-4095.

BOSTON
Zen Martial Art Temple living, study under Shim Gum Do, Mind Sword Path Founding Master, Zen Master Chang Sik Kim. Spacious, clean, secure living near Cleveland Circle. Private room, beautiful grounds. Meals, utilities, training fees included $720/month. $50 parking. Call Mary Stackhouse 617-787-1506

DRACUT Mat rmmt to shr home. N/S N/Drugs $400 includ utils. Sec dep req. Call Dan 978-453-8749

DRACUT Mat rmmt to shr home. N/S N/Drugs $400 includ utils. Sec dep req. Call Dan 978-453-8749

Sublet & Roommate Service
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All Areas! No Brokers! 201-265-7900

QUINCY BAY: Share our home on the beach, GM couple sks a respon. non-smoking GM to share our home. Conven. location, close to bus & Red Line. Spend the summer on the beach. Awesome views. If you enjoy the ocean check this out. Avail. 4/1 $700 per mo. Incl heat & elec. Ken 877-209-5990 or kblake@easytel.net.

SO BOSTON: ARTIST'S LOFT
800 sq ft, single/couple share in 4400 sq ft space. 25-30 y.o., $730 per month. Portfolio required. 617-269-4422.

Somerville: GWM prof sks same 35+ for spacious 6 bdrm apt. Furn space. N/S must be pet friendly, $1000 + utils. All amenities provided. Great location. Walk to Harvard and Porter. Available 3/01. Call 617-308-7830.

SOUTH BOSTON/SAVIN HILL AREA: 2 nice rms in Victorian hse, good st, quiet hse. Good for creative person. Red line, renov. W/D, 1 & 1/2 bths. No lease. $575 & $605 incl all utils/pkg. 617-474-1664.

TREES AND QUIET
NEWTON: seeks clean, quiet N/S to share large, architect-designed home near West Newton Sq and T. Furn, top floor BR w/ AC, bath. Separate sitting area, closet, storage and garage prkng. Share kitch, w/d, dr, lr, fr, deck w/ owner. Gay friendly home w/ family dog. No pets, party animals, or couples. $1200 incl util. 617-244-8151, 9am-9pm.

WEST MEDFORD CO-OP: Hsmt sought in Vic hse. N/S, lrg yard & gardns, off-st pkg. We are 2M/2F, 1 teen. $400/mo incl utils. We share food, fun, responsibilities. Call 781-483-1796.

WEST SOMERVILLE
SUNNY SPACIOUS 2nd fl apt. 2M sks M/F 27+. $475+ utils for 2 rms. Nr Davis T. Drvwy, W/D, no pets. Avl 6/1. (617)921-0702

sublets

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BOSTON/Near BU: Sublet 04/01-08/31. Unfurn, 1br, top fl. Bay State Rd, vict brownstone. Elev, AC, Utils, on site pk, rf top privleges incl. $1350/mo 617-262-5210 or 860-675-4273

HARVARD SQ. 5 min walk. Nice, flly furn, 1br. Hdwd, lrg deck, cable/modem TV. Util inc. W/D in bldg. May 1-Aug 31. $1895/mo. 617-876-6654

apartments

BROCKTON TOWNHOUSE STYLE 5 bdr unit totally remodeled. lg closets, new kit, 2 new baths, gas ht, central air lndry hook up, off St pkg. 3 min to comm rail, 30 min to Bos via car. $1,800. (1st/last & sec) avl imd (508) 246-8195

Cambridge, Back Bay, Brighton, Brookline & more
100s of Rentals
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Free guest search at:
www.BostonForRent.com

HYDE PARK
Large renovated 5 room, 2 bedroom apt. EIK, dining room, living room, near commuter rail. Call 617-797-1915.

MASS AVE
$1300, 2BR, Andover NO, 25min to Boston, 495/93. Call 978-475-6576
indigohamlet.com/luxury.htm

SOMERVILLE: 2BR in 6RM unit. Nice, quiet st., sunny, hdwd flr. $1500/first & last. Avail April 1st. Call 781-391-4511.

seasonal rentals

NEWFOUND LAKE N.H. 1 1/2 hrs from Boston. Camp with style & comfort. rustic, campfire setting with plenty of room to star gaze. Near beautiful river view. Small cabin, private & clean. 1 bdr with wood burning stove, screen porch complete with rocking chairs, working stove to cook breakfast, refrigerator. weekend/ weekday rentals skkiing, ice fishing & more near by.
Call for info.
603 744-6921

Timeshare in Ogunquit, Maine. Sleeps 6, week 46, $3500 or best off. 508-285-9716 aft 5pm

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859-3300

musictheatre&arts

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music theatre &arts

guaranteed gigs

To place your own Gigs at 617-859-3300

*AVLB EXP LD
Singer/guitarist seeks to start/join talented band. Orig/some covers. Wide infl. Also acoustic gig interest. Pro gear. Dave 781-729-2952.

-VOCALIST SOUGHT-
to record high quality Pop/Jazz/R+B songs. Fully written. Minimal time commitment. 413-684-1198 +/or tluke@empire.net

2ND VOCALIST
Hurricane Jane seeks 2nd Fem vocals/guitarist. Infl Kate Bush, Tori Amos. Visit www.hurricanejane.com/bvox.html or email: kyra@hurricanejane.com

30 TO 50'RS
Super garage band seeks exp. keys & rythm gtr. (w/vox) for blues/dance/rock every 2 weeks. Call 781-892-8112.

All Musicians
Want spiritual musicians for band. All instruments. Have CD. Infl: folk, rock, classical guitar. Rand 617-730-8373

AMAZING KICK ASS MUSICIANS NEEDED
top-notch bass, drums, keys, guitars, singers, horns needed to support female R&B/Pop singer with CD single in stores. This is an extra special opportunity. Call 617-572-7201, www.elenajoyner.com

ATTENTION ORIGINAL BANDS!
Audition packages are being accepted for the first annual Block Island Rhode Island Music Festival June 10th-17th 2001. Bands perform a one hour set in exchange for $100 spending, overnight accommodations, a merchandise table to sell product and the chance to meet and play with up and coming bands. Send all audition material to: Marc Scortino PO Box 1305 Waitsfield, VT 05673. Submissions must be received by 3/1/01.

Attn: All Musicians
looking for keyboardist, drummer, jazz guitarist & vocalist comfortable with Middle Eastern sound for Boston concert. Females are encouraged to apply. 617-734-5887.

AVAILABLE:
Female singer and drummer for rock/pop/folk-type projects. Interested in playing live/recording. Call us at 781-592-2709 or email at: reedrock2001@yahoo.com

AVLB FEM SAX DBLR
Sk wrk-GB, jazz, class, play all styles & dble: fl, clar. 16yrs exp, and ref. Stephanie 781-321-8531.

ATT. STUDIO BANDS unique project- new sound
ultrahot vox/poet sks. band/indvs. to write and record 5-song demo CD. elements include ecstatic lyrics (rilke meets morrison), killer dance grooves (african, hip-hop, middle eastern, r&b), guitar heroics (jimmy page, the edge), and major rock&roll swagger.
call 4 audition:
bryan eden 617-629-2906.

BARN nds Bass w/Vox
Orig. Amer. Rock (Tom Petty, Stones, Husker). Must be: dedicated & serious. Bk. vox a must. Trans & equip. too. Call Barn 617-247-6999 or email mantra1966@cs.com

BASS & KEYS/ACCORDIAN
No, we're not on the verge of getting signed but if you're tired of the same old, we have orig music and need an open minded, creative bass and keys/accd player. Incred S.B., Cave, Cohen, Mariachi/Samba, Div Cmdy, Meat Pups, S. Walker:Scott, 781-395-6312.

BASS & VOX WANTED
to join/form band. Original, heavy, dark, atonal, experimental. Tool, Primus, Ministry, Derek 617-598-0796.

BASS + KEYS NEEDED
Est. RnR band needs bass + keys. Originals + covers, old + new. Steady gigs, great live show. Committment. Unlimited goals + fun. www.riversidetrainband.com. Email riversidetrain@yahoo.com or call 617-598-1046 x2397.

BASS - YES?
Orig power-pop rock band Red Planet sks 4th member. Rhrse 1-2x wk in Framingham (free). Gig 1-2x month in Boston. Finishing 2nd CD. Have good gear, trans, straightforward less is more style + strong desire/attitude. Bkp voc a plus. Visit www.redplanetboston.com and call Don 617-971-0170 or John 508-259-4406.

BASS
aggressive bass wanted for rock band. 60's-80's Classic rock. (Hendrix, stones, Zeppelin, The Who, Van Halen,...) + originals eventually. Have practice space & PA. Only serious 'Rock 'n' Rollers need to call!!! Tommy 781-488-3655

BASS AVAILABLE
for indie pop/rock band. My style is melodic, driving, simple & solid. Looking for established project in Boston/North area. Call Walt @ 781-979-0114 or wblazewicz@aol.com

BASS
Groove plyr, exp w/most styles, w/strength in blues, rock, & R&B. Avail for sessions, sit-ins & tours. All sits considered. Tom 603-692-3553 or ebassbytm@mediaone.net

Bass
Half Life of None, CD, gigs, airplay, National tour in May. sks exp bass for hrd rock with beauty of R-head, bite of D-tones, quirk of Chavez, emo of SDRE. Great, challenging music. Gary 617-734-3290 or halflifeofnone@earthlink.net

BASS NEEDED
Wrkng Natick based Blues/R+B band sks Bass Plyr. R. Charles, G. Allman, R. Ford, S.R.V. Call before 7pm 508-653-0259.

BASS NEEDED
BASS NEEDED FOR N.S. COVER BAND!! We have $$$-gigs, rehearsal space, own PA & a sound company that works for us. Aerosmith/ Run-DMC/ Commodores/ Clash/ Static-X/ Linkin Park/ Orgy etc...Luketick@aol.com www.THEHANGOVERS.NET Call Mike Luke 781-581-1906. Pager 617-486-2065.

BASS or GUIT WANTED
Every Second seek pro bass player or guitarist (current bass player willing to play either instrument). Infl: Helmet, Deftones, S.O.A.D, Metallica, Clutch, Faith no more. Serious Inq Only. Must have experience, presence, energy, gear, transp, rehearse 3-4X/wk. We have airplay, CD, label interest. Call Darren 617-924-3113

BASS PLAYER NEEDED
to join guitarist for rock oriented acoustic duet possibly leading to full blown rock band. Vocals helpful. Checking out VT wknd gigs. Influ: Hot Tuna/DiFranco. Bob @ 781-843-6985.

Bass Player w Vox
Working S. Shore weekend club/function band sks exp bass player w vox. Music from 60's-80's & pop. Call 781-575-6130

BASS PLAYER
For orig. rock/pop bnd (recip of 2 BMAs, major ind int). Soon to rec, showcases in April. BVox a +, Call to aud. 617-783-9222

BASS PLAYER
Blues/Rock power duo, sks bass player for good clean fun. Southern N.H. practice space. Contact Paul 800-898-4350 ext11.

BASS PLAYER WANTED
Boston metal band, OHM, seeks bassist. Must have gear, transportation and chops. Visit www.ohmboston.com for information on the band. Contact Pete 617-703-5862 and leave a message or email management@ohmboston.com

BASS PLAYER WTD
to jam, gig w/ guitarist + drummer. Original Indie-Pop-Punk. Infl: Sugar, Pixies, Pumpkins. Patrick 617-868-8246.

BASS PLAYER
looking for professional working full-time band. Pros only! Call 978-464-5719.

BASS WANTED
Jazz/funk/fusion band needs a bass player. Have gigs, rhrse once a week, gig 2-3 times/mo. www.fikus.net, Call Misha 617-386-1307.

Bassist Available
Exp. pro bassist w/ntnl exp. sks gigs,subs,fill in's,session dates, etc. Rock,blues,funk, r&b,reggae,hip-hop,folk. 781-329-5650.

BASSIST WANTED
Surviving 360's members seek bass player. Rehearse 20 minutes north of Boston. Recordings/gigs. 60's/garage/rock/psychedelic/Stooges/Lennon. audpod360@hotmail.com

BASSMAN
Solid R&B, Funk, Motown, Jazz, Rock bassman seeks dedicated, hard-working band. 781-860-7220 (h).

BHAKTI
Exp Guitarist sks Keys/Drums/Bass to collaborate on an Improv-Rock project. Folk/Blues/Rock roots, branches in funk/latin/reggae/techno. Vox a +++. Have trans and some time to dedicate to a collaborative project. Mike at 617-987-8195

BIG TOE sks GUIT
Est, popl, rock band w/gigs, sks M/F ld gtr w/Bkup vox. Exper. pos attitude. Lou 781-642-9399

Blues Band
Skg singer, bass, drums, harp, sax, keys. Bro./Sisters. Orig/Covers. Bos/N. Shr area. Call 8am/9pm 978-887-5095

BLUES FOOD SKS SUB KEYS & DRUMS
Serious wrkng Blues bnd sks sub keys & drums. Rehrse 1x per week/gig 4-10x a month in N.E. Also need sub bass. Paul 617-666-1026.

BLUES HARP
Experienced blues harp player, seeks working blues band or gigs. Hank 508-641-0723

BLUES PROJECT
Skg drums for orig recording project. 2-3 gigs/rhrsls per mo. PT serious comm. Jim 508-294-1043. jatkins406@earthlink.net

CAN YOU JAM???
Guitarist/songwriter looking for musicians. Rock/Funk/Groove. Email Doug dkohen@umich.edu

CHRISTIAN MUSICIANS NEEDED
Christian contemporary rock/praise band forming. All original music 100 songs already written. Seeks piano, bass, guitar, lead singer, backup vocalist. Ministry minded. Quincy area. Billy 617-472-7787.

Christian band sks bass player
Orig Christian hard rock band sks bass player. Call Larry 508-872-0119 or Jonathan 781-272-8238.

CREATIVE MUSICIANS
Orig folk/rock/acoustic/eclectic band sks bass, keys, fiddler/cello, lap steal w/strong harmony; join est. band. Reh wkly, gig mthly. Great fun! Lenny Day(617)495-4215, Eve (617)492-0162; solomon@harvard.edu

YOU DRUM?
Punk/ska band seeks drummer. We have gigs, label interest, and airplay. You have great chops, gear, trans. Rehearse 3X/wk plus gigs. Inf. incl. Clash, Marley, Rancid, Specials, Ramones, etc. 781-393-0153 or info@blackmarketmedallions.com

DRUMMER
42, 30 yrs exp. musical & talented. Good ear, great time. All styles. Jack 617-775-5184, e-mail llrrl@yahoo.com or visit my website for more info http://llrrl.tripod.com/jazzmanjack/.

DRUMMER
and bass player wanted. Into dark tribal sounds, cats and moonbathing. Bands like Siouxsie, Sky Cries Mary, PJ Harvey, Heather Nova. Call Kelly @ 617-782-1504 or kreep@prodigy.net

DRUMMER
and bass player wanted. Into dark tribal sounds, cats and moonbathing. Bands like Siouxsie, Sky Cries Mary, PJ Harvey, Heather Nova. Call Kelly @ 617-782-1504 or kreep@prodigy.net

DRUMMER
for cover, original rock, r&b, blues or start up band. 30's, Boston area and north, playing v-drums, call 978-250-9215

DRUMMER FOR YOU
Need a solid, musical drummer/perc for that upcoming project? I'm a pro (20s): 14 + yrs exp with: Gigs / US & Euro Tours / Film-TV-Radio Soundtracks / Studio. Have gear, trans, & great rates. Fernando 617-547-7349 fdrum@hotmail.com www.drumfernando.com

DRUMMER NEEDED
We are keys/bass/guitar. Experimental rock music. Latin, jazz, blues, hard rock. Gigs lined up. 617-877-5659 cida1@msn.com

DRUMMER NEEDED:
young pop band. Bkgd vox. Hurry, gigs in BOS/NYC/DC (tbl int'l/space/CD) gordon@fooledbyapril.com/617-441-5479.

DRUMMER NEEDED
Zyola Blue has completed full length CD. Singer/guitar, piano, and bass players influenced in folk rock music are ready to expand. Melissa 617-469-7413.

DRUMMER
Needed for Curtis Knight Band. Full-time T-40, pop, 80's rock. Trans, exp & pro attitude requir. $300/wk to start. 978-667-6611. Curtis@CurtisKnight.com

DRUMMER NEEDED
MANCAIN seeks drummer w/ writing & gigging experience, chops and flexibility. For more info, www.mancain.com, email band at mancain.com, or call 617-782-1838

DRUMMER SEEKING
other mature musicians for fun and jamming, rock/blues/jazz. 2 yrs experience, now looking to play. Call Allen 978-263-6451.

DRUMMER SEEKING
Rhythm & blues band. Infl: B.B King, Willie Dixon, Buddy Guy, Rolling Stones. Call and leave message. Ask for Chip 617-361-2109

DRUMMER SOUGHT
Devil Gods, Boston-based w/CD & nat'l distrib., publicist, booking, etc., sks drummer comfortable w/psychedelic rock, blues & free improv. Think Pink Floyd, Beefheart, Hound Dog Taylor, Coltrane, 60's. Must be willing to tour, building regional fan base following release of new CD. We gig electric & acoustic. To hear music, visit www.guitartemple.com. Call 617-568-9789.

DRUMMER WANTED
Girl On Top an all-orig rock/punk/pop band sks long-term pro. Have gigs, mgmt., interest. Must have trans.
617-529-6243

DRUMMER WANTED
Little white lies (female bass/vocals; male guitarist) needs drummer for pop-driven band w/outstanding songs/vocals. Influences: Crow, Amos, etc. ProTools equipped practice room. Billy 508-485-2505.

DRUMMER WANTED
Can you play like Tommy Lee, Vic Fox, Bonham? If so, you're our man. Album/tour exp. Waiting to record album. Pro's only. 508-460-5022 24 hours.

DRUMMER WANTED
Ska, Reggae, Soul
S. Shore Rehearsal
Got the Love?
Jeff 781-340-5415

DRUMMER WANTED
Pop rock band sks new drummer. Also, band currently gigging as power trio, but want to add 2nd guitar or keys player. www.thebuckners.com, luke@thebuckners.com

DRUMMER WANTED
Little white lies (female bass/vocals; male guitarist) needs drummer for pop-driven band w/outstanding songs/vocals. Influences: Crow, Amos, etc. ProTools equipped practice room. Billy 508-485-2505.

DRUMMER WANTED
Highlife/Soukous, Reggae/Ska drummer for working orig band. 2+ $ gigs/wk. Fun, creative, committed, M/F. 617-308-9431

EXPERIENCED VERSATILE DRUMMER
from the south coast area, with transportation, equip & vox, seeks working wedding/function band. Call Tom 508-997-6159

DRUMS 4 HIRE
Exp. drummer looking to join or start an orig. band. Infl: Tool, Soulfly, Machine Head, Rush, Nothingface. Serious musicians only. Providence/Boston area. Bob Harris 401-241-1812.

DRUMS AND BASS NEEDED
ASAP. Need chops, groove, energy. Creative sound inspired by Kravitz/Crowes, Motley/Skids, Our Lady Peace/Imperial Drag. Serious pro players call for demo. Matt/Dave 617-769-0603.

DRUMS NEEDED
Guitars, vocals, bass, seek drummer for original band. Influences irrelevant. Call B.J. at 508-698-3702.

DRUMS WANTED
30+, NShore. Beatles, Dead, Byrds, Dylan, CSN, VanMorr. For fun and local gigs. Contact: deepelem@mediaone.net

EDITH SEEKS BASS
Estab. pwrful,quirky altrockpop. Sks exp BASS for gigs, studio. Pixies, Attractions, P.Smith, Nick Lowe.Gt press. Fun'n real 617-524-7688/617-469-5054.

EXPERIENCED PRO
F vox wntd for trio. Must have good range, stage presence & be able to sing all styles of music. Willing to travel. Call eve. after 7pm @ 508-945-5684.

EXPERIENCED DRUMMER
With lead & backing vox looking to join working, general business, top 40 band. Call Jim 508-234-6465

EXPERIMENTAL
Lakeside Project sks xprimental noisicians (drums, gtrs, fx) to complete line up. Ultrawired.net / 508-427-0587 - RD for info.

FEM VOCALS WANTED
Etheridge, Benetar, Madonna for Midi-assisted duo. Call Mike 617-625-8255 days, 781-942-5940 eves.

FEMALE KEYBOARD
WANTED. Seeking female keyboard player with strong vocal ability for forming GB band. I have practice space. Call 617-464-1072 and lv msg or e-mail ccardin860@aol.com

FEMALE LD VOX
Wanted for established GB band. Works Boston/Portsmouth NH area. Must have exp & be versitile. Call Frank 978-345-5107

FEMALE SINGER/
Writer sks orig band or plyrs of like mind. Serious Dreamers only. Jwvoyce@aol.com

FEMALE VOCALIST ASAP
South shore area. Keyboardist looking for fem vox 21 or over for a duo. 60s-90s music. For clubs, weddings, func, ect. Make $. Contact Seth 508-580-2274.

Female Vox Needed
by songwriter/guitarist/singer for recording & possible live performances. No prof exp nec. All ages ok. Infl: Sheryl, Aimee, Juliana, Martina, Muffs, Donnas. Call Mark 781-251-9424. Thanks.

FIDDLE/MANDOLIN
Vocals a must. Needed for live shows and recording. Please call: 617-277-7040 or e-mail: digfig@msn.com

FROM THE ASHES
Guit player, 20yrs, blues/rock/metal, lkng to start rock band on the dark side. Loves to Jam. Call Bob 781-933-7652

FRONTMAN WANTED
Scratch My Back sks vox/harp. Working blues band playing vintage blues and R&B at HOB, Harpers Ferry.Don 617-628-8169.

GB/WED BAND NEEDS EXP F-VOX
We have video & agents. Shania, FHill, Aretha, CelineD. Gd ballads/gd apear req. 28+, Nashua area. 978-433-6188.

GLINT
Seeks melodic bass/dynamic drums for modern rock act ie. Tool/Radiohead/Blur. Greg 617-388-7816.

GROOVE SECTION
Guitarist/Singer looking for bassist & drummer w/ vox. Style: King's X, Mourning Widows & beyond...Randy 978-957-3816

GROOVE STREET JUNCTION
Establ. original and unique rock band seeks seriously inspired bass. Ben 617-696-2801.

GROOVIN' GUITAR
to complete orig funk/rock/r&b band. Dedication, equip, trans a must! Steve or Michele 781-871-8363.

GUITAR
Gage looking for second guitarist w/heavy, solid chops/grooves. Hardcore/Rap/Punk/Alt./Metal. Call Alan 617-461-4243.

GUITAR LOOKING
to start band. Over 30, gig once a month, more for fun, have equip. Dead, Feat, Spin Doctors styles. Call David 617-225-3470.

GUITAR PLAYER W/ BACK VOX NEEDED
Variety/rock/experimental. Great gigs, album, fun! MCA pub. Hurry! 617-489-4746.

GUITAR WANTED
Orig band w/ $ gigs, CD, mngt, label int, seeks 4th member for tour. Alt rock/Americana, Wilco, Wallflowers, Beatles. Must have gear/trans. Email: Totmusic@aol.com

GUITAR WTD
The Scrimshanders immediately need a new lead guitar player. We're a leading area Americana/country-rock band with regular gigs and a new CD. If you can play like Gurf Morlix, Buddy Miller, Neil Young, and Mike Campbell, we want to hear you. Call John 617-971-9883 or thescrimshanders@yahoo.com

Guitarist looking for bass player & keyboard player to join with. Looking to start a cover band, possible originals to play out of bars, clubs and parties. Call Sean 401-886-5921 or email: WMACG4@aol.com.

GUITARIST
Pro ld guitarist sks to join wrkng/near wrkng cover band. Formerly w/Shoot the Moon, the Pour Boys, et al. Inf. incl. Goo Goo Dolls/Pearl Jam/3rd Eye Blind/Oasis. Mike (508)797-1142.

GUITARIST AVAILABLE
for working GB club. Band experience in Blues, Rock, Jazz. Can read, vocal ability. NE area, gigs. Call 401-784-5703.

GUITARIST SEEKS
Vocals, Bass, Drums to form original Rock & Roll Band. Early 20s only. Infl: Stones, Beatles, Who, Zep, Tommy 617-740-9716.

GUITARIST
Guitar looking for band or just to play- the Ex, X, Boredoms, Fall, Mekons, Devo, Rough Trade. 617-524-4236.

GUITARIST
W/VOX needed for Curtis Knight Band. Full-time T-40, pop, 80's rock. Trans, exp & pro attitude requir. $300/wk to start. 978-667-6611. Curtis@CurtisKnight.com

GUITARIST WANTED
25 y.o. singer/songwriter (aggressive acoustic rock) seeks lead acoustic/electric guitarist w/ harmony. Contact Ethan 617-734-5348 or ethanjoy@hotmail.com.

GUITARIST:
w/ a lot of original material & creativity searching for Vocalist w/ same to create Rock that's Powerful/Heavy & Quiet/Soft, all with the Deep Expansive power of the Soul. The Masters: Zeppelin, Beatles, Ravi Shankar, Filter, Creed, Godsmack, Stephan 781-646-3758

HAND DRUMMERS
Skng drummers to form drumming ansemble. No need to be virtuoso. But MUST be willing to work hard (alone/in group) toward high level of technical skill. Repertoire will include traditional (African/Caribbean etc.) rhythms, the work of master drummers like Babatunde & Toure, and originals. Must own drum. Contact Sopeht at 617-794-8038.

HAVE HAMMOND WILL TRAVEL
Pro B3/Leslie guy for gigs/tours/records. Reasonable rates. Phil 978-649-2839

Hillbilly Bop
Male guit/vox looking for others to play Rockabilly/Western Swing/Hillbilly Bop. 617-641-2904 or whunt@ndevelop.com

HORN PLAYERS NEEDED:
Working adults, pro-level players seek skilled horn players; we have great equip, vox, rhythm sect; many styles; cover & orig; 978-443-4036

Imagine That
is looking for an exp vocalist. We play orig & all styles of rock, blues, jazz. Also looking for various other instruments. We have reh space in Frammingham. Serious musicians only no hacks. Call Dave at 508-877-1626 or Chris at 508-376-8375.

IN SEARCH OF
Bass player & drummer. Est. singer/song writer & ld guit need dynamic rythm section to complete project. Must be talented & hungry. New cd & touring opps. Call Demetri 508-655-7660 Cell 508-400-1327.

INDIE ROCK CELLO & ORGAN
wnted for moody-pop thing. Call 617-983-0046 or write: amaws@yahoo.com

INDUSTRIAL/NOISE
Looking for other dark noise makers, convulsion_now@yahoo.com

Irish Music
Guitarist sks mature (30+) musicians for fun Irish pub band with regular gigs. Leave message 978-828-9348

IT'S ALIVE!
X Push Push, Incredible Casuals, and veteran session drummer looking to resurface in Boston scene. Recent activity: recording Ramona Silver, live James Montgomery. CD compilation, resume available. 508-432-1945. birmdrums2@yahoo.com.

JAZZ BASS
Mature Bass Player wanted by 40+ guitarist to develope repertoire of Jazz and Pop standards. North Shore. Leave message at 978-470-5011.

JAZZ BASS
Bass (acous or elec) wanted for weekly Newton jam session/rehearsals and occasional gigs w/ est band. Emphasis on progressive jazz of all types. 617-928-0330.

Jazz Guitar Wanted
By same 4 jazz guitar duo. Influ: Joe Pass/Herb Ellis, Miles, Metheny. Play standards, swing, free jazz and originals. Plan to record CD and gig. Serious inquires call Mike at 617-623-2753. mjoec@yahoo.com.

Keyboard player wanted
Near giging band looking for keys/lead vox. Call Brett 508-822-9034.

KEYBOARD PLAYER WANTED
Forming R&B, Blues, Funk band seeking keyboard player for a very high quality project. Northern Worcester County. George 978-297-0059.

KEYBOARDIST LOOKING FOR CELLIST AND VIOLINIST
to form Rachel's like group. Exp not nec but a desire to collaborate and grow towards rec/gigs a must. Sharon 617-369-1992, muse_ician@yahoo.com

KEYBOARDS AVAILABLE
with backing harm vox (plays rhythm gtr, harp too) Lkng for classic rock/blues band 60s-90s. Gig 1-2 times a month. Call Glenn 781-326-4257.

KEYS NEEDED
Pro-level band seeks skilled keys for p/t work; many styles; cover & orig; 978-443-4036.

KEYS, GUIT, BASS
LD guit, kys, bs (lvng) wanted by bnd w/ Globe, Perf, Noise rvws, CD in stores. For gigs, CD. Infl: R-head, J Buckley, Late Beatles, Doors. 781-646-4926.

LEAD GTR AVAIL
To join wrkng or near-wkng heavy metal/hard rock band. Have killer equip, chops, exp, dedication. U must have same. Pro situat. only. Covers and/or orig. Infl: Ozzy, Zeppelin, Godsmack, STP, Creed, etc. Call Kevin @ 978-744-8369

LEAD GTR. AVAIL.
Looking for serious musicians in working/near working band. Play w/ a blues/rock feel and have excel. improv skills. Infl. range from Hendrix/Doors to Nirvana/Dylan. Prefer 20's. Call John, 617-254-0568. jbrennan77@hotmail.com

LEAD GUITARIST WANTED
Orig. & cover rock, funk & blues band. Gig 1-2 nights/wk. Also acoustic gigs, vox a + Must have trans. Alan in Conc, MA 978-369-2370

LEAD GUITARIST & LEAD VOX
ASAP, for established gigging rock band. Must be team player, pro attitude, no egos. Paul 781-899-4076.

LOOKING FOR...
bassists, cellist, and guitarist. Influ: Ben Harper to Radiohead. Call Leo or Dave to schedule a time at 617-987-8389.

MALE VOCALIST
Busy working original/cover modern rock band sks new male vocalist/front man. Must have car and be totally dedicated. Call 781-641-4881.

METAL BAND
Metal Band looking for serious bass. Call Nozzle at 508-229-8402.

MIKE DIPLOMAT
Needs a keyboard/guitarist, serious band, fun, three-song demo, practice space. Rock-Pop. Country. Call 617-923-9226 mikediplomat@hotmail.com

MUSICIANS
looking for drummer who swings (copeland, weinberg) and bass player or guitarist for original rock band. I sing and play bass or guitar and have music and demo. 781-598-4449.

MUSICIANS
Seeking musicians & Female vocals for top forty group. Must have equipment and transportation. Call 781-340-5775.

MUSICIANS NEEDED
Bass & Guitar needed to complete cover band in the Lawrence area. Call Jill, 978-687-0879.

MUSICIANS NEEDED
BROTHERS OF INTENTION (jazz, funk, rock) Skng, Drms, Bass, Keys, and Multi instms (VOCALS a +). Have CD, gigs, reh studio. Reh 3-4 times/wk. 617-846-6094

ONE SEEKS DRUMMER
Have four CD's, rehearsal space, and experience. Leave message 617-922-2724

Org. band w/gigs in store seek BASS + DRUMS. Have material, want YOUR creative input. Sound: hooks + dynamics, kinda Pretenders/Foo Fighters/U2ish. Rehearse 3x a week. Serious only. Please no ego/drug/drinking problems. Steph 508-746-4179.

PIANIST WANTED
May-Oct w/6pc. orch. Excel. reader/pl. stndrds. FREE room, food, golf, tennis etc. NH Resort house gig-save money. VOCALIST WANTED May-Oct w/6pc. orch. in NH Resort. Perform cabaret, swing, standards, pop, ballroom dance, intro guest acts. FREE room, food, gym, mt.biking. Call Rick for salary @ 603-255-7500 or email: habanero@ncia.net

PINK FLOYD TRIBUTE ACT
Est Pink Floyd Tribute act now auditioning multi-keys. Money gig. Vocals a +. Pro gear attitude, commitment req. Wkends free & be able to travel. We have private reh space, pro light & sound system. 781-646-0859.

POP OPERA
Needs musicians and vocalists. Email Russell at russellchud@hotmail.com

POWER VOCALS
Male lead vocalist seeking pro band for cover/original project. I have 10 years exp. in working pro bands with looks and attitude. Have my own PA and some recording equipment. Infl: AIC, STP, God Smack. Contact Rich 781-289-6339.

PRO DRUMMERmuchEXP
Funk/Pop/ContempJazz
Drives&Grooves w/taste
GoodEar Musical Listens
Writes/ArrngesPlaysKeys
Solid.Committed.Funky.
4CD: 413-684-1198 or tluke@empire.net

PRO GUITARIST
seeks to join original, melodic, heavy band. Call John 401-729-1922 or email jpollard12@aol.com

PRO SAX PLAYER ARRANGER
Experienced soloist section player. All styles. F/T-P/T. Masters. NECONS. Solid references. Call 401-737-3656.

PROFESSIONAL MODERN DRUMMER
All styles. Call Dan @ 508-429-5878

RE-FORMING
Guitar/Bass/Keys needed. Full time road band. Have gigs! Top 40, Alt Variety. Call John 781-447-2122.

REAL KIDS
Footage wanted. Film, video All formats & RK covers for indie doc. Controversy Films 781-729-6204

SADE
F vocalist/songwriter sks others to write/record/gig pop fusion jazz w/Brazilian, Latin, Middle Eastern influences. Shelly 781-888-2027.

SAX/KEYS/VOX PRO SIDE MAN
Very exp, young, esygng, NEC grad, sks est band for $$ gigs &/or org projects. Can read/write music, have plyed GB, R&B, Top 40, Pop, Jazz, Ska, Reggae, Big Band, Rock, Alt. Prefer orig project but will listen to any offer, incl GB & cover bands. Can travel, have car & equip. Free-lance/pick-up gigs ok, but would prefer a F/T gig. Jimi (617)924-3868 lv mess.

SEEKING JAZZ BAND
Experienced, award winning, F vox, looking for estab Jazz Band. Berklee Sr., new to area. Mami 781-259-0827

SEEKING SAX/PIANO/DRUMS/BASS
Guitarist/songwriter w/ 10 yrs. exp. sks improvising musicians to perform orig. music. Infl: jazz, pop, folk. Ben 617-264-7122.

SERIOUS BLUES PLAYER
Blues guitarist seeks to join or form working band. Multi-ethnic welcome. Traditional 401-397-3213.

SINATRA
Seeking bass and piano for pro gigging lounge act. Must be hip and read charts. Call Jim 781-440-9291.

SINGER
Soul/Rock Vox sk pro gig. Stevie, Beatles, Brit pop. Please have demo and drive. Call Jon 617-731-8492.

SINGER/GUITARIST
Looking for band or other musicians. Infl: Pavement, GBV, Modest Mouse, Lemonheads, Wilco. John 617-625-4117.

SINGER/GUITARIST
WANTED. 21+ sgr/gtr to front gtr/bst/dmr for indie-rock band. Infl: Cath Wheel, Hum, MBV, Sunny Day. 617-965-4776.

SINGER/SONGWRITER
seeks inspired, dedicated musicians. Goals: rehearse, play live,record, develop, pursue. Infl: Ben Harper, Sublime, Van Morrison. Email Adam at ajhirsh@hotmail.com

Soundman looking for gigs. 3 way JBL system, 4 monitors, 24-32 channel capability. Reasonable rates. Call 401-247-0127.

SuperstarVox
My pipes are aching to feel the groove again! I am a soulbusting 25-yr-old singer, who is starving for the flavor of a funky jam. Blues, Jazz, Soul, R&B, Classic Rock, whatever it is, let's put it together and see what happens. Looking to jam for fun or gig for real. Offer mad songwriting talents, but equally interested in your originals or creative covers. email Cara at: cbmontla@student.berklee.edu

SYTHLLOIDS
Touring punk band w/2 CD's Sks bassist & drummer inf. nofx, face to face & Social Distortion call Doug 978 536- 9145

TABLA/FLUTE/KEYS
Devotional Performance Project seeks Tabla/Flute/Keys/Sitar/Violin/Vocalists/Dancers, versed in Indian music/Gospel/Funk/Jazz. Call Ava 781-324-8337

TALENTED?
Seeking keyboardist/composer to join singer and guitarist to create great songs for recording and performance. Please call Dan 617-266-9537.

music

TASTY TRIO
Silky Country vocalist from TN sks 1 ivory-tickler and 1 violinist (1 of whom needs to act as musical director) to start a Boston-based Countrypolitan trio to focus on tasty renditions of George Jones and Roger Miller tunes for the pure artistry of it. Call David at work: 781-259-5188.

Taylor Productions
Looking to manage new bands with music, creativity, & flexibility. Focus on original material/cover remixes. Call Tom at 617-281-8612

THE BIG O'S
Sensuous/edgy pop punk, 4 pc sks ld gtr, bass, drms for orig, int cvrs. Ifl inc Hole, Garbage, Iggy, etc. Fem plyrs welcome. TheBigOsRHere@aol.com

The Last Waltz
Bass-vox seeks band members for roots, rhythm, orig+ covers. Exp only. Call John 617-524-6655.

There's no such thing as a guaranteed gig. UNLESS it's a Guaranteed Gigs Ad in the Phoenix. Just place an ad in the Gigs Section and, if you say so, we'll renew it for FREE every 4 weeks until it works.* It's that simple.
Call the Phoenix Classifieds for more details
617-859-3300
*up to one year

TORQUE
Has found its lead singer, but we are still searching for a hard rock, metal bass player. Slapping technique a plus, must be dedicated with the ability to play 2-3 times a week, serious inquires only, ability to play 6 or 7 string bass a plus. 25+. Bill, 617-543-8038 or Jerry, 978-590-1146.

TROMBONE
Available to join Reggae Band. Prefer established working group, Roots/Dub/Dance Hall. Call Frank 617-262-2874 leave message.

VERSATILE GUITARIST
With strong lead vocals. All styles. Qual trans, equip. Excel pay. 508-429-7836 evns/ 617-235-3373 days

VISIONARY VOCALIST
Unique and orig rock band w/ pro expectations, sks visionary vocalist. Practice in So. NH. Sound samples at www.net-way.com/ristola/band. Call 603-483-0795

VOCALIST AVL
Looking to join est S. Shore band to be playing out by summer. Musicians Inst grad. Infl: Korn, Limp Biz, Rage, (heavymetal rap project). Call Kevin 508-291-0874

VOCALIST AVAILABLE
F POP/ROCK Vocalist, ISO Band that is currently/soon-to-be gigging. Infl, Limp Bizkit to No Doubt. Visit Website http://carolgoller.iuma.com, and/or call 508-414-6162.

VOCALIST WANTED
Sngwrter, guitarist, frustrtd sngr seeks gutsy nonsongwrtng vocalist to sing my tunes. Into Mats, Buff Tom, Wilco, Marah. Rythnm Guit a plus. Call Tim evs. 617-364-2969.

Volcanic yet Soulful
vocalist for hot boston-based classic soul/R&B/rock band with roots influ., blues, soul, funk. Originals and covers. Call Jeff 617-699-6701.

VOX AVAIL
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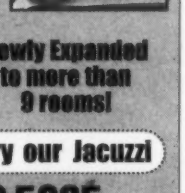

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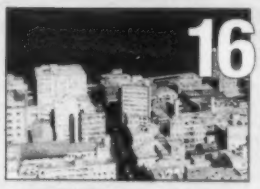

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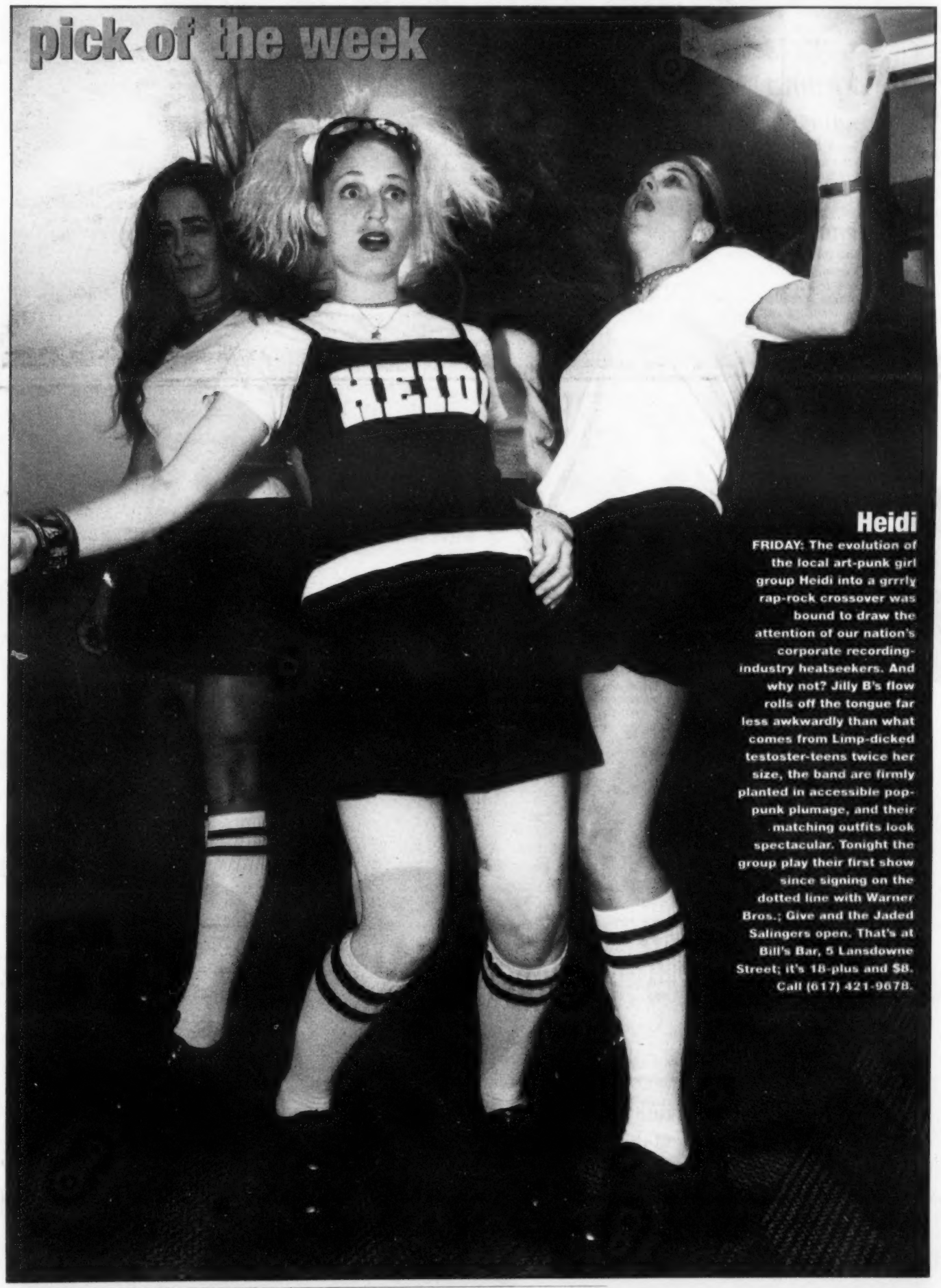
FOR FILM AND THEATER LISTINGS, SEE ARTS

pick of the week



Heidi

FRIDAY: The evolution of the local art-punk girl group Heidi into a grrrly rap-rock crossover was bound to draw the attention of our nation's corporate recording-industry heatseekers. And why not? Jilly B's flow rolls off the tongue far less awkwardly than what comes from Limp-dicked testoster-teens twice her size, the band are firmly planted in accessible pop-punk plumage, and their matching outfits look spectacular. Tonight the group play their first show since signing on the dotted line with Warner Bros.; Give and the Jaded Salingers open. That's at Bill's Bar, 5 Lansdowne Street; it's 18-plus and $8. Call (617) 421-9678.

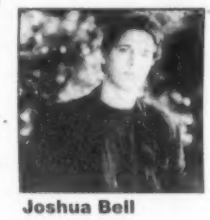
HEIDI PHOTO BY KELLY DAVIDSON; DINING OUT PHOTO BY AP/WIDE WORLD; ON THE CHEAP PHOTO BY LEAH FASTEN; ILLUSTRATION BY JOHN CLARKE

Edited by Carly Carioli

■ THURSDAY 29

DANCE. Boston Ballet rolls out a new adaptation of Victor Hugo's Gothic bellringer classic ***The Hunchback of Notre Dame***, this one with classically styled choreography from acclaimed Brit Michael Pink and an original score by Philip Feeney. Expect big, haunting sets, nitrogen-propelled set changes, and even a big pyrotechnic flambé — Quasi-à-la-modo? — with design help from Tony winner Lez Brotherston. *Hunchback* lurches on stage tonight at 7 at the Wang Theatre, 270 Tremont Street; performances continue through April 8. Tickets are $23 to $73; call (800) 447-7400.

CLASSICAL. A couple of prodigious talents join the **Boston Symphony Orchestra** this week: young Hamburg conductor **Ingo Metzmacher** makes his BSO debut, and virtuoso violinist **Joshua Bell** is along for Mendelssohn's E-minor Violin Concerto. Also on the program: the Overture to Carl Maria von Weber's *Oberon*, Hans Werner Henze's Symphony No. 8, and Richard Strauss's *Don Juan*. That's tonight at 8, tomorrow at 1:30 p.m., and Saturday at 8 p.m. at Symphony Hall, 301 Mass Ave in Boston. Tickets are $25 to $77; call (617) 266-1200.



Joshua Bell

■ FRIDAY 30

FILMS OPENING. Espionage takes center stage this week, starting with ***The Tailor of Panama***, in which John Boorman adapts the John le Carré novel about an English tailor in Panama entangled in the spy trade. Geoffrey Rush, Pierce Brosnan, Jamie Lee Curtis, and Brendan Gleason star. Robert Rodriguez's ***Spy Kids*** is a comedy about undercover spies who get captured and need to be rescued by their children; Antonio Banderas, Alan Cumming, and Teri Hatcher star. In ***Someone like You***, a TV producer goes undercover to research men and write a hot sex column. Tony Goldwyn directs Ashley Judd, Greg Kinnear, Hugh Jackman, Marisa Tomei, and Ellen Barkin in this adaptation of the Laura Zigman novel *Animal Husbandry*. No doubt the above heroine could pick up a few tips from a viewing of ***Tomcats***, a comedy about a bunch of macho buddies with a bet on who will be the last to marry. With Jerry O'Connell, Shannon Elizabeth, and Jake Busey, it's the debut of director Gregory Poitier. A man tries to spy on his own past after losing his memory in ***Memento***, Christopher Nolan's acclaimed second feature starring Guy Pearce and Carrie-Anne Moss. In ***The Widow of St. Pierre***, a woman gets a glimpse into the mind of a convicted killer; Pierre Leconte's period melodrama stars Juliette Binoche, Daniel Auteuil, and Emir Kusturica. And a lonely Taiwanese eye doctor gets to look into the lives of strangers after she places an ad in ***The Personals***, a film by Chen Kuo-fu that plays this weekend at the Brattle Theatre.

ROCK. We're suckers for trad rockabilly cats who can convey their love of the Misfits and the Cramps without ripping off Glenn Danzig and Lux Interior. So we're damn excited about the new long-playing platter from Boston's Speed Devils: *Play "The Stripper" and Other Fun Songs for the Family* (Rawk

Continued on page 3

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FRIDAY

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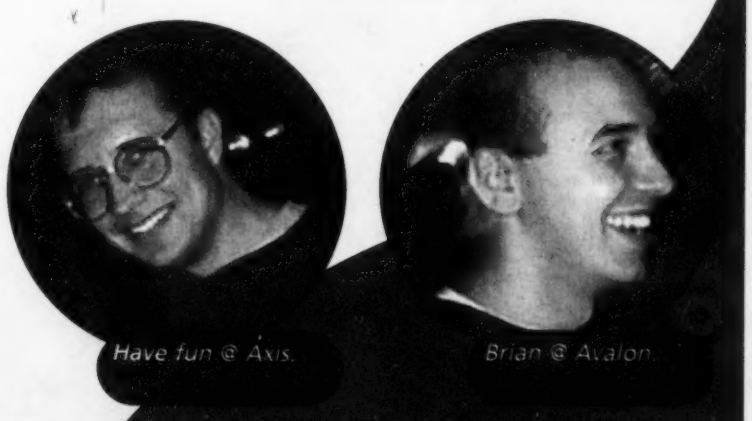

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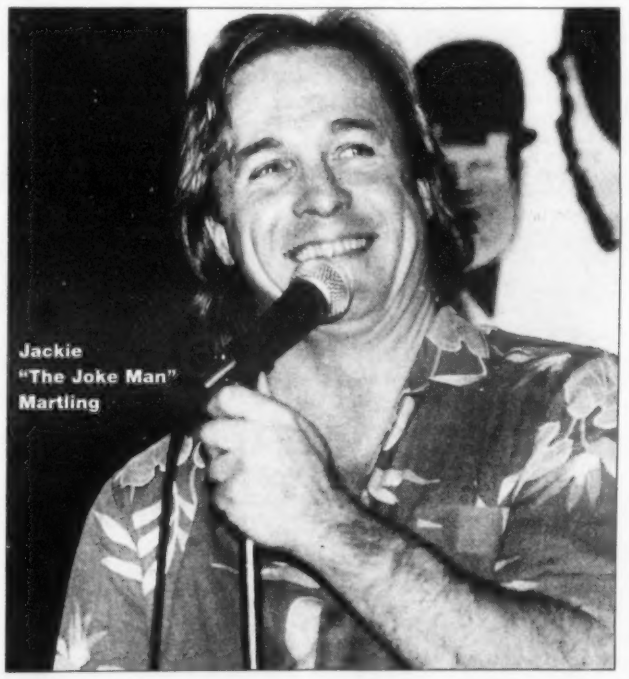
Boston International Comedy Festival

Boston is renowned for producing big-name comedic talent, from talk-show hosts Jay Leno and Conan O'Brien to stand-ups like Steven Wright and Denis Leary. But even as comedy festivals in Aspen and Montreal were flourishing, there was no festival here. At least not until local comedian Jim McCue thought up the idea that spawned the Boston International Comedy Festival — the second annual edition kicks off this Saturday and runs through April 8 — while he was part of a Boston-theme show for Montreal's "Just for Laughs" festival.

"During their festival, I did the Boston Tea Party with Frank Santorelli and Julie Barr and Tony V, and we were a really big success," McCue recalls. "They started calling us the alternative festival. And that's when I said, 'You know what? We gotta switch gears and start our own festival in Boston.'"

Enlisting John Tobin, his partner in a local booking agency, McCue started out modestly last year, with just under 10 shows in a handful of clubs. This year the festival has exploded: 36 shows in nine comedy clubs plus the Emerson Majestic Theatre, with after-parties in several local nightspots. Comics auditioned in Los Angeles, San Francisco, New York, Hartford, Toronto, and Montreal. And McCue and Tobin have broadened the festival's scope. There'll be two "Founding Fathers" nights starring local vets Mike McDonald, Bill Braudis, Brian Kiley, and Chance Langton, as well as a reprise of one of last year's favorites, "The Hazardous Show," hosted by local treasure DJ Hazard. There's also a national headliner in Jackie "The Joke Man" Martling from the *Howard Stern Show*, who opens the fest on the 31st. Local scenes like "The Writer's Room" and Reverend Tim McIntire's "Thursday Night Fights" will be spotlighted at the Comedy Studio. A gay- and lesbian-themed show, "Queer Madness," will be hosted by *Survivor*'s Richard Hatch; there'll be a "Boston Jam Show" featuring African-American comedians, an "All-Star Women's Show," and even an "Oh Canada" starring talent from Toronto and Montreal.


Jackie "The Joke Man" Martling

Naturally McCue and Tobin want to show off the local talent to the movie and TV industry. Rising Boston stars like Eugene Mirman, Dwayne Perkins, Julie Barr, and Patrice O'Neil have had to go elsewhere to get discovered. McCue would like to change that. "The industry would come in once or twice a year, and they'd see maybe eight acts that the club owner decided to put on. They didn't really get a chance to just kind of bounce around and see different talent."

The festival will also help young comics get attention through "The Ultimate Comedy Contest," which runs eight out of nine nights and features 77 comedians culled from more than 300 audition tapes. The grand prize is $10,000 and a chance to compete in Comedy Central's "Laugh Riots" for a spot on the network.

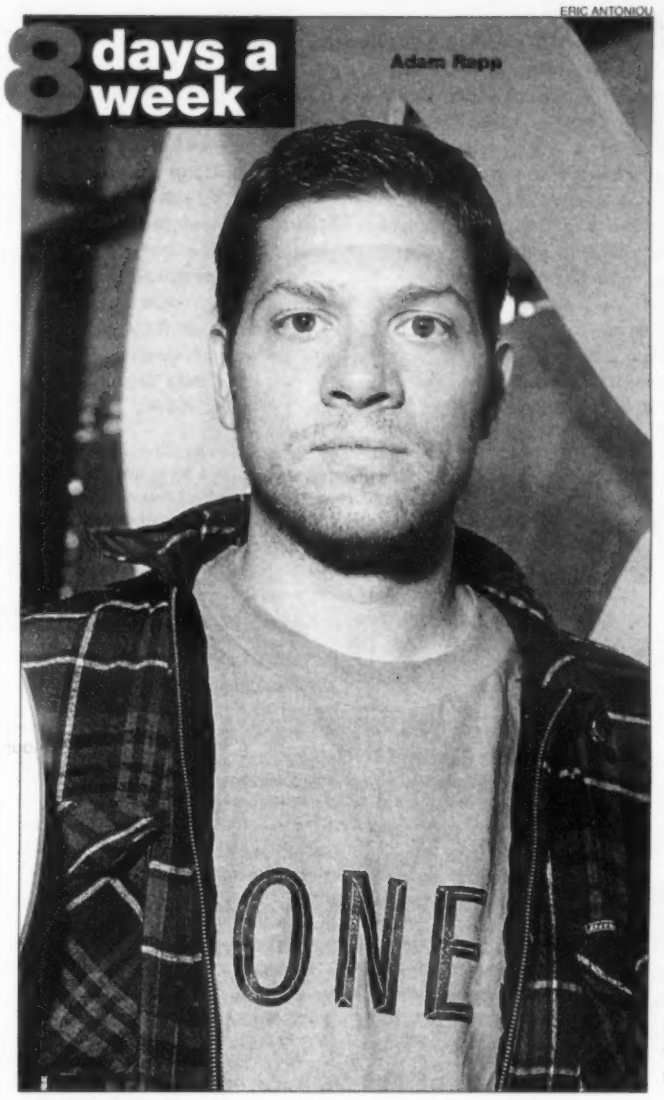
Above all, though, McCue believes the Boston International Comedy Festival is about making people laugh. The event may be growing, but his goal remains simple: "I think I'm just going to try to get as many funny people as possible on stage and let the chips fall where they may."

The Boston International Comedy Festival runs March 31 through April 8 at many locations in and around Boston. You can obtain ticket and scheduling information by calling the Emerson Majestic Theatre at (617) 824-8000, or visit www.bostoncomedyfestival.com.

— Nick A. Zaino III

8 days a week

ERIC ANTONIOU



FRIDAY: Few had heard of thirtysomething novelist-turned-playwright Adam Rapp when American Repertory Theatre New Stages tuned up for his lyrical *Nocturne*, which had its world premiere at the Hasty Pudding Theatre last October. But that visceral, hypnotic work, about a young man who accidentally kills his sister and then uses literature as a lifeboat out of a sea of grief, got everyone's attention. It wound up on every Ten Best list in town and was favorably reviewed in the *New York Times*. ART New Stages decided to strike again before the iron got too hot to put its hands on. So now comes the world premiere of Rapp's *Animals and Plants*, a play of a different species. Billed as a comedy, it's about a couple of guys holed up in a cheap motel in Boone, North Carolina, and waiting to do a drug deal with "The Burning Man" — which suggests Rapp hasn't completely slipped his poetic vestments to swagger around in Sam Shepard's cowboy boots. He says the play's about more than buddies bonding in a blizzard — he calls it an examination of friendship threatened by betrayal. Directed by Scott Zigler, the production features ART regulars Will LeBow and Ben Evett; no word on whether "The Burning Man" shows up. *Animals and Plants* is at the Hasty Pudding Theatre, 12 Holyoke Street in Harvard Square, tonight through April 15. Tickets are $25 to $35; call (617) 547-8300.

Continued from the cover

Records) captures the wild, woolly spirit of '50s hillbilly boogie, with songs about zombies, werewolves, x-ray vision, and convicts. There's even a tune called "Hayride to Hell" (on which they somehow resist the temptation to throw in an AC/DC lick or two) and a cover of "Chinese Rocks." If you ain't interested by this point, check your pulse. The CD-release party for *Fun Songs* is tonight at the Middle East, 472 Mass Ave in Central Square, with the **Kings of Nothin'**, the **Konks**, and **Triple Thick**; call (617) 864-EAST.

Speed Devils

RAGE AGAINST THE MACHINE. The **®™ark** collective functions as something like the Osama bin Laden of anti-corporate performance terrorism: established to "encourage the intelligent sabotage of mass-produced items" through "creative subversion," it's funded such cunning stunts as the switching of voice boxes in GI Joe and Barbie dolls, the insertion of homoerotic content into video games, and the unauthorized remixing of popular music. Although the group have remained meticulously secretive, they're opening up, expanding, and coming out of hiding: they now have a Web site (www.rtmark.com), and some of the actual ®™ark high command will be in town tonight at 8 for a little show-and-tell at the Zeitgeist Gallery, 312 Broadway in Cambridge. Admission is $8; call (617) 876-2182.

CABARET. An Elliot Norton Award winner for musical performance, Bridget Beirne, the knockout star of SpeakEasy Stage Company's *Violet*, is the main attraction of ***So Many People***, in which the only other performer is accompanist Douglas Horner. Beirne, already a Boston theater favorite though she hasn't yet graduated from Boston Conservatory, performs songs from her SpeakEasy appearances in *Violet*, *Songs for a New Word*, and *Floyd Collins*, as well as from the upcoming New England premiere of Stephen Sondheim's *Saturday Night*. Nothing, we hope, from *Saturday Night Fever*. The cabaret performance is presented by SpeakEasy Late Night at 11 p.m. on Friday and Saturday through April 7. It's at the Boston Center for the Arts, 539 Tremont Street in the South End. Tickets are $12, $10 for seniors and students; call (617) 426-2787.

■ SATURDAY 31

VOCAL. Tonight's offering at Sympho-

Continued on page 4

road tripping

There just isn't much room on modern rock-radio these days for the kind of earnest, inventive, vaguely emoish power pop that's been Boston's most abundant natural resource for the better part of three decades. Which means that even if you're really good at it — let's imagine for a minute you're the **Sheila Divine** — you can pack 'em in for two nights straight at a marquee venue — say, tonight (March 29) and Friday at the Paradise (617-423-NEXT) — while going wholly unnoticed everywhere else. Okay, maybe the Sheila Divine aren't the best example, since after the big home-town sendoff for their new *Where Have My Countrymen Gone* (Co-Op Pop), they make a pit stop at the Lucky Dog Music Hall (508-363-1888) on Saturday and then join a big national tour in the company of Our Lady Peace starting Tuesday in Orlando. But you get the point, right?

On the other hand, some genres are just timeless. Like the juvenile sub–*License To Ill* shenanigans of **Smut Peddlers**, avatars of an emerging porn-rap underground (Boston's own Porn Theatre Ushers travel similar bridges and tunnels), who are on a tour with **M.O.P.** that brings 'em to the Higher Ground (802-654-8888) in Winooski, Vermont, on Tuesday; to Lupo's Heartbreak Hotel (401-272-5876) in Providence on Wednesday; to Pearl Street (413-584-0610) in Northampton next Thursday; and to the Middle East (617-864-EAST) in Cambridge next Friday. Or, say, sleaze-grinder glam punk, the current darlings of which include Hollywood brats the **Black Halos**. Those guys show up at the Middle East on Wednesday and at the Skinny (207-871-8983) in Portland, Maine, next Thursday. Or even shitkicker Southern rock, in the form of **Honky** (notable mainly for the presence of a former Butthole Surfer), who hit the Skinny on Monday and the Middle East on Tuesday. A slightly different take on the images of the redneck South shows up in the form of **Cowboy Mouth** and psychobilly vets **Southern Culture on the Skids**, who appear at Pearl Street on Sunday, at the Higher Ground on Wednesday, and at Avalon (617-423-NEXT) in Boston next Thursday.

In suburban goings-on, **Bryan Adams** hits the Lowell Memorial Auditorium (617-931-2000) tonight (March 29). WAAF's Indoor Summer Beach Party on Friday at Tsongas Arena in Lowell — free tickets available only through the station — includes **Disturbed**, **Mudvayne**, **Nonpoint**, and revived grunge-era Tool/Everclear wanna-bes the **Toadies**. Local rap-metal trendsetters **Nullset** — whose debut EP for Grand Royal is due out soon — are scheduled to play a couple of high-profile industry gigs during the upcoming NEMO weekend, including a performance at the Boston Music Awards. But this Saturday they play to the faithful on an all-ages bill with **7th Rail Crew**, **Controlled Aggression**, **T-House of the Almighty**, and **Void** at the 1000-capacity Nevins Hall (508-628-1393) in Framingham.

— CC

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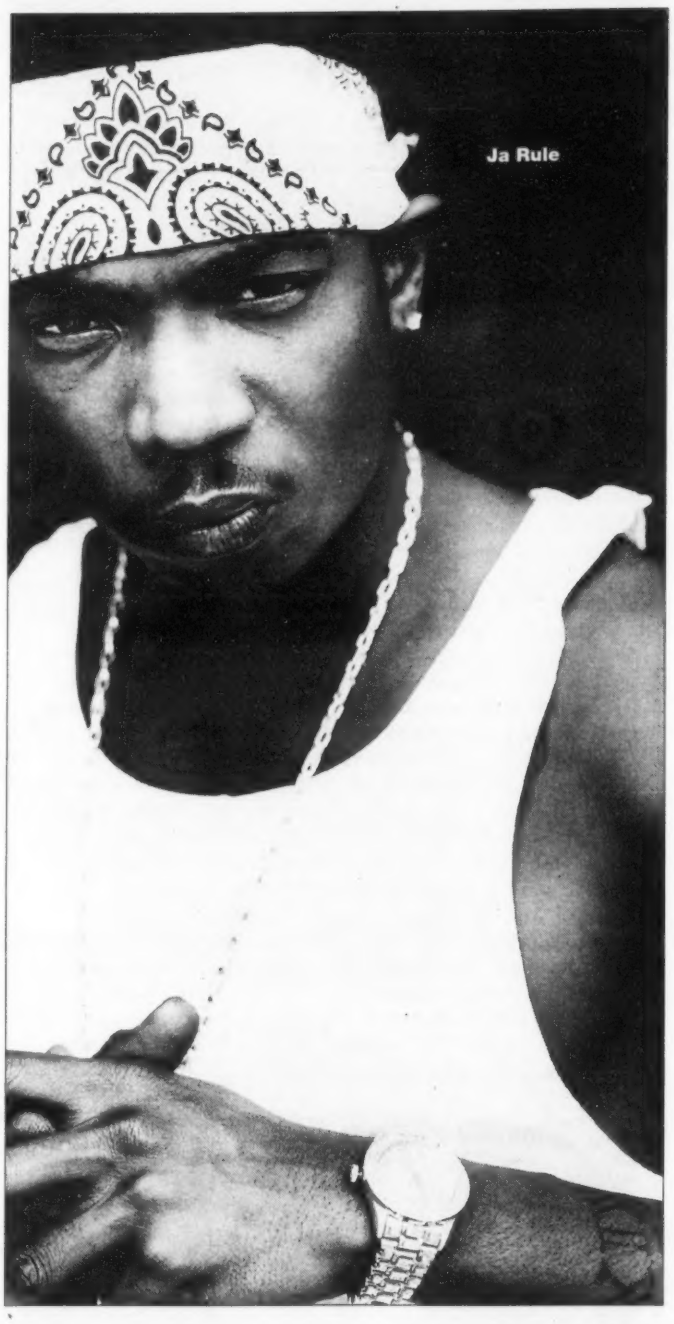
MONDAY: Ja Rule makes for a rather unlikely hip-hop superstar. Even in a genre that has been extremely generous to awful singing voices, Mr. Rule's gravelly speak-sung bark is something *rough*, though his pop instincts are deadly accurate. For his most recent round of hits — which can make Mystikal's sound like Harry Belafonte's — he's cultivated the brave notion that behind every great gangster stands a greater woman. "Every thug needs a lady," he bawls on his current hit, "Put It on Me" (in the video he delivers the line from behind bars), which follows his smash hit "Between Me & You," a chivalrous song built around the idea that one ought not to kiss and tell on a bitch. Yes, Ja Rule's is an attractive portfolio, and it's about to get better: he has two movie roles ready to hit the big screen, including a spot in the Denzel Washington/ Ethan Hawke vehicle *Training Day*. Tonight he's on stage at the Orpheum Theatre, One Hamilton Place, on a bill with the R&B group 112. Tickets are $46.50 to $56.50; call (617) 931-2000.


Ja Rule

Continued from page 3

ny Hall is being billed as the gayest concert in Boston history. Let's rephrase that: it's the *largest* gay music event in Boston history, according to the 160-voice **Boston Gay Men's Chorus**, which will be joined for the occasion by gay choruses from New York and Washington, DC. It's also the first time the Boston gaymen have been to Symphony Hall in seven years. All three bodies will perform their own sets before gathering for the Stephen Flaherty/Lynn Ahrens protest oratorio *With Voices Raised*. That's this afternoon at 3 p.m. Symphony Hall is at 301 Mass Ave in Boston, and tickets are $12 to $35; call (617) 424-8900.

VIDEO. The Coolidge Corner Theatre's video screening room kicks off a month-long "**Dance on Screen**" series today with a collection that's been touring the country under the auspices of the National Initiative to Preserve America's Dance. There are three one-hour documentaries: choreographer *Mitchell Rose's Modern Daydreams* (at 3 and 9 p.m., screening with the Philadanco documentary "Standing at the Edge We Dance)"; the award-winning exploration of Puerto Rican dance *Bomba: Dancing the Drum* (5 p.m.); and Sally Sommers's investigation of underground New York club dancing, *Check Your Body at the Door* (at 7 p.m.). That's at 290 Harvard Street in Brookline; call (617) 734-2500.

Lizzy Borden

■ SUNDAY 1

HIP-HOP. Although he no longer functions as part of the lucrative hip-hop commercial mainstream he helped invent, **KRS-One** has — even more so than Public Enemy's Chuck D — reinvented himself as the music's premier ambassador, skeptic, booster, interpreter, provocateur, critic, professor, and conscience. In hip-hop, a hitless man can feel invisible; but to judge from the title of KRS's forthcoming *Sneak Attack* (Koch, due April 24), it would seem the old vet plans to turn such stealth to his own advantage. Tonight, a rare opportunity to catch the teacher in a proper concert setting, at 7 p.m. at the Orpheum Theatre, One Hamilton Place. Tickets are $30 to $35; call (617) 931-2000.

■ MONDAY 2

METAL. The man who calls himself and his band **Lizzy Borden** has been getting away with murder — figuratively speaking — for a couple of decades now. A kind of low-rent Alice Cooper (even lower-rent than King Diamond), Borden is one of the unsung cult heroes who hung on to theatrical, shock-tactic goth-metal long enough to see the genre peak, die a horrible and unlamented death, fester under the earth, and re-emerge weirder than ever in the form of Marilyn Manson, only to go belly up yet again. Not that Lizzy's got a whole lot to show for it — just the hero worship of connoisseurs like cartoonist/toy-figurine mogul Todd MacFarlane, who did the artwork for Borden's latest album, *Deal with the Devil*, and the patronage of Metal Blade, which released it. "It is my *Paradise Lost*, my Dante's *Inferno*," Borden says of *Deal*. Tonight he'll come as close to the scene of his namesake's crime as his current tour brings him: to the Station, a sanctuary for faded metal stars at 211 Cowesett Avenue in West Warwick, Rhode Island. Call (401) 823-4660.

■ TUESDAY 3

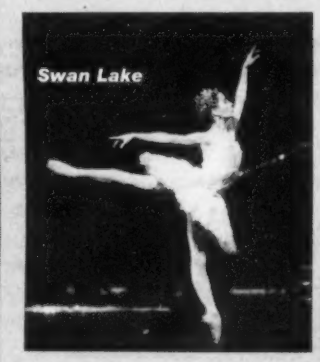
METAL. Spend a couple of years in an extremely screwed-up acid-punk band called the Butthole Surfers and you're bound to learn a few things. Like how to woo a young lady ("Your Bottom's at the Top of My List"), how to ward off her boyfriend ("I Just Might Shoot Somebody"), and how to deal with your ol' lady the morning after ("Don't Shoot Baby I Love You"), lessons that are related in down-home, liquored-up fashion on *House of Good Tires* (Hall of Records), the new album by Jeff Pinkus's fully zonked gonzobilly group **Honky**. School's in session tonight at the Middle East, where the band hold court in the company of local students Lamont and the Glory Stompers. That's at 472 Mass Ave in Central Square; call (617) 864-EAST.

■ WEDNESDAY 4

FILM. Lost in the hoopla surrounding the Asian film industry (see Thursday 5, below) are the rewards of "**Arab Cinema**," an omission partly redressed by this three-film series at the

future perfect

■ **BALLET:** The Celebrity Series and the Wang Center are teaming up in an effort to bring a major international ballet company to Boston once a year for the next five years, and they're getting things off to an immaculate start with the Royal Ballet, which will perform *Swan Lake* at the Wang June 13 through 16. The five performances in four days (Wednesday at 7:30 p.m., Thursday and Friday at 8, Saturday at 2 and 8) will give us Tamara Rojo as Odette/Odile and Carlos Acosta as Prince Siegfried on Wednesday and Saturday night; Leanne Benjamin and Johan Kobborg will dance on Thursday and Miyako Yoshida and Jonathan Cope on Friday. (The Saturday matinee line-up has yet to be determined.) Tickets, at $60 to $85, go on sale this Sunday, April 1, through Telecharge, at (800) 447-7400.



■ **TWIST AND SHOUT:** *Entertainment Weekly* says yoga's so in it's out already, but that hasn't stopped our hardy rough-around-the-edges man-boy friends from trying their callused hands at softy stretching. And next month, all eyes will be on "Yoga at the Leading Edge," an all-stars-of-yoga conference that'll be held in Lenox, on the grounds of Kripalu Center for Yoga & Health, the largest yoga retreat center in the country, perched all sedate and Zen above the buzzing manic energy of Tanglewood. The week-long conference runs May 17 through 25 and is being put on by *Yoga Journal*; it'll welcome local Power Yoga superstar Baron Baptiste (always eager for a chance to strip down to spandex), Rama Berch, and Stephen Cope among many others. Call (800) 741-7353.

next weekend

Tesla

When pop-metal heroes Tesla disbanded, in 1996, singer Jeff Keith didn't have a lot of trouble finding work befitting an unemployed rock star. "For a little over two years, I DJ'd at a strip club, of all places," says Keith over the phone from his home in Sacramento, where the group formed in the mid '80s. "When Tesla broke up, I was like, 'Well, if I can't have Tesla, I don't want to do music. So if I don't want to do music, I gotta do something else.' A friend of mine was working at a strip club, and he goes, 'Hey Jeff, you're used to being on a mike, you're used to being around naked girls — I'll get you a job down here.'"

Keith eventually tore himself away from the DJ booth and started rocking again, with Tesla guitarist Tommy Skeoch in a new band called Bar 7. Last October, the pair got together with their old mates for a home-town reunion show that planted the seeds for the first Tesla tour in more than five years (it hits the Orpheum next Thursday). "It just happened because we all got in the same room at one time, which Tesla didn't do for a long time," says Keith. "We're loving each other once again, man. It's a beautiful thing."

Tesla had a huge hit in '89 with the archetypal pre-grunge power ballad "Love Song," from their classic second disc, *The Great Radio Controversy* (Geffen). They made an even bigger splash the following year with a cover of the old hippie standard "Signs," which appeared on the live album *Five Man Acoustical Jam* (Geffen) — widely considered the forerunner to the MTV *Unplugged* craze. "We really weren't no forerunners of nothin'," Keith demurs. "We just happened to record something and put it out at the right time. We're always an accident waiting to happen. That was a great accident."

Like all '80s pop-metal bands, Tesla saw their sales numbers plummet as the '90s dawned. But they were, in retrospect, closer to Black Crowes than to black eyeliner, and they were able to salvage their reputation when grunge died. "A lot of the bands we liked from the '60s and '70s weren't real garb-up kinds of bands. They were more like, 'Get out there and kick ass!' I mean, when Bon Scott went out there, he was in tennis shoes and jeans. We always liked that."

Tesla are playing songs from all four of their studio albums on their current Replugged tour, as well as an electric version of "Signs." When they finish the tour, they plan on heading into the studio to face the ultimate challenge for any revived pop-metal act this side of Bon Jovi — making a new album that translates their touring popularity into record sales. "We're going to go in and start writing when we're done with the tour. We haven't had much time on the road, but the little time we've messed around at soundcheck and rehearsal, it feels great. We can't wait to make a killer album."

Tesla play the Orpheum Theatre, One Hamilton Place in Boston, next Thursday, April 5. Call (617) 931-2000.

— Sean Richardson

Museum of Fine Arts. It opens today with Egyptian director Atef Hetata's ***Closed Doors*** (2000), a tense but comic coming-of-age story set during the Gulf War about a teenager trying to decide whether to be a hedonist or a fundamentalist. It screens at 6 p.m., and the MFA is at 465 Huntington Avenue; call (617) 369-3770.

If you think that movies just can't get any funnier than *Tomcats*, you might want to check out a pair of silent classics screening tonight at the Harvard Film Archive. Buster Keaton said farewell to silent cinema with ***Spite Marriage*** (1929), a rarely seen masterwork about a pants presser in love with a movie star who uses him for her own romantic ends. Charles Chaplin used his talent and fame to patriotic ends with ***The Bond*** (1918), another cinematic rarity in which the Tramp and his pals solicit laughs and war-bond sales. Both films screen at 9 p.m. with live piano accompaniment in the Carpenter Center, 24 Quincy Street in Harvard Square. Call (617) 495-4700.

The Sound of Music

THEATER. Charles Dickens meets Jack Kerouac in ***What Ever: An American Odyssey in 8 Acts***, which gets its Boston premiere tonight and runs through Saturday at Northeastern University's Blackman Theatre. Writer and performer Heather Woodbury plays 100 characters in the show, which makes *Sybil* sound like *The Belle of Amherst*. The epic excursion follows 10 main characters across America, during which journey they connect with the other 90. It's been a hit in Chicago, where it's been produced both as a radio serial hosted by NPR's Ira Glass and as a live show at Steppenwolf Theater. Whatever. According to the *Chicago Sun-Times*, Woodbury's odyssey is "a sort of one-woman Nicholas Nickleby for the millennium, a Whitmanesque vision of America at the end of the 20th century." Two acts are presented each evening, so the full effect requires a commitment. But we're assured that, "as with any mini-series, each installment reiterates the plot and can be enjoyed in and of itself." Blackman Theatre is on the Northeastern campus at 360 Huntington Avenue. Performances are at 7:30 p.m. Tickets are $10; call the NU Ticket Center at (617) 373-2247.

BENEFIT. The *Rocky Horror Picture Show*–style revival of *The Sound of Music* that's been running rampant in England — complete with filmgoers dressed in character (a lot of 'em, boys and girls alike, seem to like nun outfits) and, more important, shouting and singing at the screen — makes its way to Boston this spring in a little engagement they like to all ***Sing-A-Long Sound of Music***. This particular print has song-lyric subtitles; there's an MC to warm up the crowd and encourage obsequiousness; and the audience will almost certainly be dressed as nuns and Nazis and schoolchildren. The main run of the Sing-A-Long doesn't begin until April 12, but tonight there's a sneak preview to benefit the Boston International Festival of Women's Cinema. A few treats are in store, including an appearance by Charmain Carr (Liesl in the film), who, it's rumored, may grace us with her show-stopping "Sixteen Going On Seventeen." That's tonight at 7 p.m. at the Coolidge Corner Theatre, 290 Harvard Street in Brookline. Tickets are $30; call (617) 931-2000.

■ THURSDAY 5

FILM. More timely than ever given the triumph of such films as Ang Lee's *Crouching Tiger, Hidden Dragon*, the Museum of Fine Arts' annual **Boston Asian-American Film and Video Festival** showcases features and shorts in a six-program series beginning today with Philip Gotanda's ***Life Tastes Good*** (1999). It's a bittersweet, black-comic film noir about an aging mob functionary who must reconcile himself to his tragic past and his alienated family even as a mystery woman urges him on to a murky future. It screens tonight at 8 p.m. The MFA is at 465 Huntington Avenue; call (617) 369-3770.

■ AND BEYOND

ROOTS. Alterna-country troubadour **Tim Easton** came through just a couple months ago with a line-up that included most of Wilco — who also backed him on his new *The Truth About Us* — and managed to convince us that he's worth seeing with or without the help of his famous friends. Easton makes a return solo visit to T.T. the Bear's Place, 10 Brookline Street in Central Square, on April 8. Call (617) 492-BEAR.

TUESDAY: It's not as if Japan didn't already have a reputation for producing some of the most explosive garage punk on the planet, but if it's possible to up the ante at this point — to outwolf Guitar Wolf, so to speak — then, well, Osaka's King Brothers are doing it. Working a basic set-up of two junkshop guitars and a drummer who throttles his kit like a leaner, meaner, better-dressed Keith Moon, the trio writhe, flail, twist, shout, and moan with a vengeance and conviction that could be the product only of growing up somewhere where punk rock isn't some tongue-in-cheek punch line to a Henry Rollins joke. In other words, they ain't, to borrow an Aerosmith word, jaded. And the B&W mod suits they wear are an awful nice touch. After an album on Bulb Records, they have a new album due in June on In the Red. And direct from a careermaking performance at Austin's South by Southwest festival a couple weeks back, they're at the Linwood Grille tonight. That's at 69 Kilmarnock Street in the Fenway; call (617) 267-8644.

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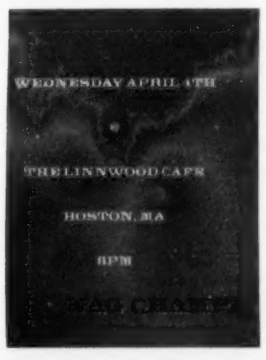
Wed., Apr 4
BAD ART ENSEMBLE
Thu., Apr 5
PAUL SPEIDEL
SERVING LUNCH EVERYDAY
Weekdays 11:30-2:30/Sat & Sun 12-3



METROPOLIS
SATURDAY 03.31.01
BRETT "THE HITMAN"
ONE YEAR ANNIVERSARY
SATURDAY 04.07.01
LIVE ON STAGE
SPACE GIRL
(MOSCOW VIA NYC)
CD RELEASE
"UNKNOWN PLANET"
DOORS OPEN 10PM
PROPER DRESS
PROVIDENCE
401 454-LIVE

THE ORIGINAL
HOUSE OF BLUES
Award-Winning Restaurant & Live Music Venue
96 Winthrop St. - Harvard Square - 617-497-2229 - www.hob.com
Thursday March 29
10PM 21+
NIGHTHAWKS
Thursday March 29
At The Middle East
Doors at 8pm 18+
CULTURE
plus PRESSURE COOKER
plus THE AGITATORS
Friday March 30
10pm 21+
SWINGING STEAKS
Saturday March 31 10pm 21+
MILO-Z
Sunday April 1 9pm 18+
ANGUS
Monday April 2 9pm 18+
PALABRA
Tuesday April 3 9pm 18+
plus QUICK FIX
OURS
Wednesday April 4 9pm 18+
FULL BAND FORMAT!
JOHN HAMMOND'S WICKED GRIN
Thursday April 5 10pm 21+
An Evening with
CHAD
featuring Bob Coons and Martin Holland formerly w/Jerry Garcia Band
EXPERIENCE GOSPEL BRUNCH
EVERY SUNDAY AT 10AM-NOON-2PM

Bill's BAR + LOUNGE
Lansdowne's BEST Rock Bar
55 LANSDOWNE ST
FOR INFO 421.9678
WWW.DLCLIVE.COM/BILLS.HTML
Thursday March 29
THE UNDERGROUND
W/ DJ MARK HAMILTON
INJUSTICE DROPKICK JESUS
CURB FEELER
Friday March 30
HEIDI
GIVE
THE JADED SALINGERS
Sunday April 1
reggae sunday
W/ DJ K-DON
SKIFFY
Monday April 2
MONSTA MONDAYS
W/ DJ KAPT KRUNCH
DIECAST
CANNAE
GOD FORBID
Wednesday April 4
FUNK & GROOVE
WITH DJ TIM COLLINS
STYMIE
HAZIE MAZE
Thursday April 5
THE UNDERGROUND
W/ DJ MARK HAMILTON
EL CAMINO
DAVID JAMES MOTORCYCLE
FIRE IN THE BOATHOUSE
Friday April 6
ANGRY HILL
DEBRIS & EDGEWISE
Saturday April 7
SPECIAL EARLY ALL AGES SHOW 1PM DOOR
MU 330
BIG D & THE KIDS TABLE
LAWRENCE ARMS
5 BUCKS
Sunday April 8
SPECIAL EARLY ALL AGES SHOW 2PM DOOR
THE STEP KINGS
W/ NOK AND GASKET
THEN @ 10PM
reggae sunday
W/ DJ K-DON
BOB MARLEY/DENNIS BROWN TRIBUTE
Monday April 9
MONSTA MONDAYS
W/ DJ KAPT KRUNCH
MONSTROSITY
THE RED CHORD
FROM AUTUMN TO ASHES
EYES UPON SEPARATION
Wednesday April 11
FUNK & GROOVE
WITH DJ TIM COLLINS
GROOVELINE
GREENHOUSE
Thursday April 12
THE UNDERGROUND
W/ DJ MARK HAMILTON
RANDOM ROAD MOTHER
ROCK CITY CRIME WAVE
SUPERKOLLIDER
Friday April 13
GRUVIS MALT
THE ROYAL FAMILY
Sunday April 15
reggae sunday
W/ DJ K-DON
PEPPA TREE
Monday April 16
MONSTA MONDAYS
W/ DJ KAPT KRUNCH
DROWNING MAN
HASTE
PICTURES OF GABRIEL
IN PIECES
Wednesday April 18
FUNK & GROOVE
WITH DJ TIM COLLINS
THREE PERCENT THUS
Thursday April 19
THE UNDERGROUND
W/ DJ MARK HAMILTON
UNOFFICIAL BMA AFTER PARTY
LOVELESS
SENOR HAPPY
SKYROCKETS(NYC)
Friday April 20
NEMOSHOWCASE DOORS @8PM
JOHNNY WISHBONE
MOKE • C60
UXB • QUICK FIX
Saturday April 21
SPECIAL ALL AGES
NEMO SHOWCASE 1PM DOOR
DARKBUSTER • MIXWITCH
JAYA THE CAT • SUSIE
BLACK MARKET MEDALLIONS

listings

GRACE GRIFFITH *plays Club Passim on Thursday, March 29.*

To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

clubs

THURSDAY 29

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery & Lenny Ball.

AN TUA NUA, Boston. Hip-hop and Top 40 with DJ Ren Justice.

ARIA, Boston. Eurohaus and Latin house with DJs Eddy K and J.C.

THE ATTIC, Newton Centre. Jigawattica, Earth Dog.

AVALON, Boston. At 6:30 p.m., Luciano, Junior Kelly, Mikey General, Dean Fraser, Firehouse Crew. At 10 p.m., "International Thursdays," Eurohaus with DJ Manolo.

AXIS, Boston. At 10 p.m., "Chrome," house and trance with DJs John Debo and Ali Ajami plus special guest DJ Kasey Taylor.

BILL'S BAR, Boston. At 9 p.m., "Underground Thursday" with DJ Mark Hamilton plus special guests Dropkick Jesus, Injustice, Curb Feeler.

BLACKBURN TAVERN, Gloucester. Spirit House.

BLACK HORSE TAVERN, Boston. Matt Chase.

BLACK ROSE, Boston. Celtic Clan.

BLACKTHORNE TAVERN, S. Easton. Deb Talan.

BOB THE CHEF'S, Boston. Sonny Watson Quartet.

THE BURREN, Somerville. Front Room: "Irish Seisiun."

CAFFE ITALIA, East Boston. Al Vega Trio.

CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.

CAVEAU WINE BISTRO, Boston. Michael Herklots Quartet.

CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with host Oen Kennedy.

CLUB BOHEMIA/KIRKLAND CAFE, Somerville. John Surette, Kitty Kill, Jill Kurtz & Devon Irish, Chris Mascara, Kristian Montgomery, Meaghan McLaughlin.

CLUB PASSIM, Cambridge. Barbara Higbie, Grace Griffith.

COLONIAL INN, Concord. John Fitzsimmons.

COMMON GROUND, Allston. Almost Speechless, Chris Canty Band.

DODGE STREET BAR & GRILL, Salem. Three Sheets to the Wind.

DRUID PUB, Cambridge. House with DJ Doug Nice.

EMBASSY, Boston. At 10 p.m., "International Thursdays," Latin house with DJ Anthony.

EMILY'S, Boston. International Night with DJ Maurizio.

ENCORE, Boston. Michelle Currie.

EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos and 7L.

THE GOOD LIFE CAMBRIDGE, Cambridge. Jose Ramos & the Special Blend.

THE GOOD LIFE, Boston. Chiara Civello.

GREAT SCOTT, Allston. Freudian Slip.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. "Latin Night."

HARPERS FERRY, Allston. Missing Jo, Bob's Day Off, Labb.

HARRY'S TOO RESTAURANT, Westborough. Di Di Stewart & Alizon Lissance.

HOUSE OF BLUES, Cambridge. Nighthawks.

JOHNNY D'S, Somerville. Jennifer Jackson.

JOHN STONE'S INN, Ashland. Jonathan Sanson.

JULIET'S, Woburn. Top 40 and Club Classics with DJs Danny and Joe Jazz.

KARMA CLUB, Boston. At 10 p.m., "Speed," hip-hop and house with DJ Bruno.

KENDALL CAFE, Cambridge. Gladstones, Bo Thayer & the Euphorians, Jabe, Sean Staples.

LAVA BAR, Boston. "Bootyque" with DJ Brother Cleve.

LES ZYGOMATES, Boston. Mark Greel.

LILLI'S, Somerville. Entrain.

LINWOOD GRILLE, Boston. Jim James Band, Carla Patullo, Swivel.

LIQUID, Leominster. Broms, Canine.

LIZARD LOUNGE, Cambridge. David Wildman, Boris McCutcheon, Laura Wood, Amelia White.

MATRIX, Boston. At 10 p.m., "Zion," house and trance with DJ Adilson.

MIDDLE EAST, Cambridge. Upstairs: Frogs, Cutthroats 9, Double Dong, Sky Rocket. Downstairs: Culture, Pressure Cooker, Agitators. Corner: Board of Education.

MIDWAY CAFE, Jamaica Plain. "Dyke Night."

MILKY WAY, Jamaica Plain. Spurs.

THE MODERN, Boston. At 10 p.m., "International Thursdays."

PARADISE ROCK CLUB, Boston. At 7:30 p.m., Sheila Divine, Ivory Coast. At 10 p.m., resident DJs Lenny C and G Love.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Rando.

P.J. RYAN'S, Somerville. Dave Foley Band.

PLOUGH & STARS, Cambridge. Scrimshanders.

POLLY ESTHER'S, Boston. "Charlie's Angels Night" with DJ Beez.

PURPLE SHAMROCK, Boston. Jim Plunkett.

THE RACK, Boston. Catunes.

REGATTABAR, Cambridge. Bobby Hutcherson Quartet.

RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Reggae with DJ Evalast.

RIO GRANDE CAFE, Marblehead. Valentine Project.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter."

RYLES, Cambridge. Cervenka, Tomassi, Odgren & Santoro.

SCULLERS, Boston. Kendrick Oliver & the New Life Jazz Orchestra.

SKY BAR, Somerville. Edable Gray, Sound of the Heart Nod.

SW1, Boston. "Resonation," house with DJs Gabriel Donnelly and Joe DiPadova plus special guest DJ Dave Piekoz.

TIR NA NOG, Somerville. Rust Farm.

TOAD, Cambridge. Sticky, Family Jewels.

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. Ms. Pigeon, Bloodshot, Chauncey.

UPSTAIRS LOUNGE, Boston. "Atomic Lounge," swing dancing with DJ Big Daddy.

VENU, Boston. "Swank," Top 40 and house with DJ Adilson.

VERTIGO, Boston. "Legacy," deep house and garage with DJs Max and E2E4.

WALLY'S CAFE, Boston. "Latin Jazz."

WONDER BAR, Allston. Grant Langford Review.

YESTERDAYS/SOUNDSTAGE, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

FRIDAY 30

See Club Directory for phone numbers and

CLUB DIRECTORY

ABBEY LOUNGE (617-441-9631), 3 Beacon St., Somerville.
ACTON JAZZ CAFE (978-263-6161), 452 Great Rd., Acton.
THE ALLEY (508-767-1011), 144 Commercial St., Worcester.
AN TUA NUA (617-262-2121), 835 Beacon St., Boston.
ARIA (617-338-7080), 246 Tremont St., Boston.
ARTSPACE (978-283-1381), 1 Center St., Gloucester.
AS220 (401-831-9327), 115 Empire St., Providence, RI.
ATLAS DANCE (617-437-0300), 3 Lansdowne St., Boston.
THE ATTIC (617-964-5684), 107 R Union St., Newton Centre.
AURORA (617-350-6001), 300 Congress St., Boston.
AVALON (617-262-2424), 15 Lansdowne St., Boston.
AXIS (617-262-2437), 13 Lansdowne St., Boston.
BACKSTAGE (617-726-1110), Faneuil Hall Marketplace, Boston.
THE BEACHCOMBER (617-479-8989), 797 Wollaston Beach Blvd., Quincy.
BERKLEE PERFORMANCE CENTER (617-266-7455), 136 Mass. Ave., Boston.
THE BIG EASY (617-351-7000), Boylston Pl., Boston.
BILL'S BAR (617-421-9678), 5.5 Lansdowne St., Boston.
BLACKBURN TAVERN (978-282-1919), 2 Main St., Gloucester.
BLACK HORSE TAVERN (617-227-2038), 340 Faneuil Hall Marketplace, Boston.
BLACK ROSE (617-742-2286), 160 State St., Boston.
BLACKTHORNE TAVERN (508-238-9017), 402 Turnpike St., S. Easton.
BLUESTONE BISTRO (617-254-8309), 1799 Comm. Ave., Brighton.
BOB THE CHEF'S (617-536-6204), 604 Columbus Ave., Boston.
BULLFINCH'S (978-443-4094), 730 Boston Post Rd., Sudbury.
BULL RUN (978-425-4311), Rte.2A., Shirley.
THE BURREN (617-776-6896), 247 Elm St., Davis Sq., Somerville.
CAFFE ITALIA (617-569-1800), 144 Meridian St., East Boston.
CANTAB LOUNGE/THIRD RAIL (617-354-2685), 738 Mass. Ave., Central Sq., Cambridge.
CARAVAN CLUB (781-284-9599), 1380 No. Shore Rd., Revere.
CAVEAU WINE BISTRO (617-578-9700), 800 Boylston St., Boston.
CENTER FOR THE ARTS IN NATICK (508-647-0179), 31 Main St., Natick.
CENTURY LOUNGE (401-751-2255), 150 Chestnut St., Providence, RI.
CHAPS (617-695-9500), 100 Warrenton St., Boston.
CHOPPIN' BLOCK PUB (617-734-4177), 724 Huntington Ave., Boston.
CLERYS, (617-262-9874), 113 Dartmouth St., Boston.
CLUB BOHEMIA/KIRKLAND CAFE (617-491-9640), 421-425 Washington St., Somerville.
CLUB NICOLE (617-267-2782), 40 Dalton St., Boston.
CLUB PASSIM (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge.
COLONIAL INN (978-369-9200), 48 Monument Sq., Concord.
COMEDY CONNECTION (617-248-9700), Upstairs at Faneuil Hall, Boston.
COMEDY PALACE AT GRILL 93 (888-TO-LAUGH), River Rd., Andover.
COMMON GROUND (617-783-2071), 83-87 Harvard Ave., Allston.
COOGAN'S BLUFF (617-451-7415), 173 Milk St., Boston.
DICK DOHERTY'S AT THE CHINA BLOSSOM (800-401-2221), Rte. 125, North Andover.
DICK DOHERTY'S AT THE HOLIDAY INN (800-401-2221), Rtes. 93 &28, Randolph.
DICK DOHERTY'S COMEDY VAULT (781-729-2565), at Remington's, 124 Boylston St., Boston.
DICK'S LAST RESORT (617-267-8060), 55 Huntington Ave., Boston.
DODGE STREET BAR & GRILL (978-745-0139), 7 Dodge St., Salem.
DRUID PUB (617-497-0965), 1357 Cambridge St., Inman Sq., Cambridge.
EMBASSY (617-536-2100), 30 Lansdowne St., Boston.
EMERSON MAJESTIC THEATRE (617-824-8000), 219 Tremont St., Boston.
EMILY'S (617-423-3649), 48 Winter St., Boston.
ENCORE (617-338-ROXY), 279 Tremont St., Boston.
EUROPA (617-482-3939), 51 Stuart St., Boston.
THE EXCHANGE (617-726-7600), 148 State St., Boston.
CLUB 58 (617-471-7788), 58 Ross Way, Quincy.
FRANKLIN CAPE ANN (978-283-7888), 118 Main St., Gloucester.
THE GOOD LIFE CAMBRIDGE (617-868-8800), 720 Mass. Ave., Cambridge.
THE GOOD LIFE (617-451-2622), 28 Kingston St., Boston.
GRAND CANAL (617-523-1112), 57 Canal St., Boston.
GREAT SCOTT (617-566-9014), 1222 Comm. Ave., Allston.
GREEN BRIAR (617-789-4100), 304 Washington St., Brighton.
GREEN DRAGON (617-367-0055). 11 Marshall St., Boston.
THE GREEN ROOM (401-351-7665), 145 Clifford St., Providence, RI.
GREEN STREET GRILL (617-876-1655), at Charlie's Tap, 280 Green St., Cambridge.
HARPERS FERRY (617-254-9743), 158 Brighton Ave., Allston.
HARRY'S TOO RESTAURANT (508-898-2200), Rte. 9 West, Westborough.
HENNESSY'S, (617-742-2121), 25 Union St., Boston.
HIBERNIA (617-292-2333), 25 Kingston St., Boston.
HOLIDAY INN SELECT (800-401-2221), 5 Blossom St., Boston.
HONG KONG (617-864-5311), 1236 Mass. Ave., Cambridge.
HOUSE OF BLUES (617-491-BLUE), 96 Winthrop St., Harvard Sq., Cambridge.
HOWARD JOHNSON (617-267-8300), 1271 Boylston St., Boston.
IMPROV ASYLUM THEATER (617-263-6887). 216 Hanover St., Boston.
IRISH EMBASSY PUB (617-742-6618), 234 Friend St., Boston.
JARROD'S PLACE (508-222-8878), 31 Bank St., Attleboro.
JIMBO'S SOUTH RESTAURANT (781-848-0300), 405 Franklin St., Braintree.
JOHNNY D'S (617-776-2004), 17 Holland St., Davis Sq., Somerville.
JOHN STONE'S INN (508-881-1778), 179 Main St., Ashland.
JOSE McINTYRE'S (617-451-9460), 160 Milk St., Boston.
JUKEBOX (617-338-ROXY), 275 Tremont St., Boston.
JULIET'S (781-935-8760), 15 Middlesex Canal Park, Woburn.
KARMA CLUB (617-421-9595), 9 Lansdowne St., Boston.
KENDALL CAFE (617-661-0993), 233 Cardinal Medeiros Way, Cambridge.
LAVA BAR (617-267-7707), 575 Comm. Ave., Boston.
LES ZYGOMATES (617-542-5108), 129 South St., Boston.
LILLI'S (617-591-1661), 608 Somerville Ave., Somerville.
LINWOOD GRILLE (617-267-8644), 69 Kilmarnock St., Boston.
LIQUID (978-840-3500), 54 Main St., Leominster.
LIZARD LOUNGE (617-547-0759), 1667 Mass. Ave., below Cambridge Common Restaurant, Cambridge.
LUCKY DOG MUSIC HALL (508-363-1888), 89 Green St., Worcester.
LUPO'S HEARTBREAK HOTEL (401-272-5876), 239 Westminster St., Providence, RI.
MATRIX (617-338-ROXY), 275 Tremont St., Boston.
McGANN'S (617-227-4059), 197 Portland St., Boston.
MET CAFE (401-861-2142), 130 Union St., Providence, RI.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass. Ave., Central Sq., Cambridge.
MIDWAY CAFE (617-524-9038), 3496 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Bella Luna, 405 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.
NICK'S COMEDY STOP (617-482-0930), 100 Warrenton St., Boston.
NICK'S KOWLOON (781-231-2500), Rte. 1 North, Saugus.
NICK'S MAUI (508-482-0930), Rte. 1 North, Brockton.
O'BRIENS (617-782-6245), 3 Harvard Ave., Allston.
PARADISE ROCK CLUB (617-562-8800), 969 Comm. Ave., Boston.
PHOENIX LANDING (617-576-6260), 512 Mass. Ave., Cambridge.
P.J. RYAN'S (617-625-8200), 239 Holland St., Somerville.
PLOUGH & STARS (617-441-3455), 912 Mass. Ave., Cambridge.
POLLY ESTHER'S (617-720-1966), 262 Friend St., Boston.
PORTERS (617-742-7678), 173 Portland St., Boston.
PRAVDA 116 (617-482-7799), 116 Boylston St., Boston.
PURPLE SHAMROCK (617-227-2060), 1 Union St., Boston.
THE RACK (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
REGATTABAR (617-661-5000), Charles Hotel, Harvard Sq., Cambridge.
RHYTHM & SPICE CARIBBEAN GRILL (617-497-0977), 315 Mass. Ave., Cambridge.
RIO GRANDE CAFE (781-639-1828), 12 School St., Marblehead.
THE ROXY (617-338-ROXY), 279 Tremont St., Boston.
RYLES (617-876-9330), 212 Hampshire St., Cambridge.
THE SAD CAFE (603-382-8893), 148 Plaistow Rd., Plaistow, NH.
SCULLERS (617-562-4111), 400 Soldiers Field Rd., Boston.
SHARKY'S (603-882-7726), 300 Main St., Nashua, NH.
SISSY K'S (617-248-6511), 4 Commercial St., Boston.
SIT 'N BULL PUB (978-897-7232), 163 Main St., Maynard.
SKY BAR (617-623-5223), 518 Somerville Ave., Somerville.
SOPHIA'S (617-351-7001), 1270 Boylston St., Boston.
THE STATION (401-823-4660), 211 Cowesett Ave., West Warwick, RI.
SUGAR SHACK (617-351-2510), 1 Boylston Pl., Boston.
SW1 (617-423-6767), 48 Winter St., Boston.
TIGER LILY (617-445-2907), 8 Westland Ave., Boston.
TIR NA NOG (617-628-4300), 366A Somerville Ave., Union Sq., Somerville.
TOAD (617-497-4950), 1912 Mass. Ave., Porter Sq., Cambridge.
TRATTORIA IL PANINO (617-338-1000), 295 Franklin St., Boston.
T.T. THE BEAR'S PLACE (617-492-BEAR), 10 Brookline St., Central Sq., Cambridge.
UPSTAIRS LOUNGE (617-703-7364), at the Penalty Box, 65 Causeway St., Boston.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.
THE YARD ROCK (617-472-9383), 132 East Howard St., Quincy.
YESTERDAYS/SOUNDSTAGE (617-338-6999), 533 Washington St., Boston.

addresses.

ABBEY LOUNGE, Somerville. Wolfman & Tink, Stumble.
ACTON JAZZ CAFE, Acton. Phill Argyris Quartet.
THE ALLEY, Worcester. Medicine for Tim, Head Shot, We're All Gonna Die, Sypher.
AN TUA NUA, Boston. Top 40 with DJ Vin.
ARIA, Boston. "Tempted," house with DJ Raffi.
ARTSPACE, Gloucester. Good by Me, Simpletones, Jack's Wasted Life, Crowd Control, Up the Ante.
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 9 p.m., "Avaland" with DJ Ali Ajami and guest host Traci Lords plus special guests DJ Pete Tong, C60.
AXIS, Boston. Downstairs: at 10 p.m., "Spin Cycle," house with DJ Tym Ryan plus special guest DJs Starecase and Leon Alexander. Upstairs: at 10 p.m., retro pop with DJ David James.
BACKSTAGE, Boston. Top 40 with DJ Jonny C.
THE BEACHCOMBER, Quincy. Blind Spot.
BILL'S BAR, Boston. "Nocturnal Friday" with DJ Mark Hamilton plus special guests Heidi, Give, Jaded Salingers.
BLACKBURN TAVERN, Gloucester. Catalinas.
BLACK HORSE TAVERN, Boston. Juniper's Daughter.
BLACK ROSE, Boston. Celtic Clan, Curragh's Fancy.
BLACKTHORNE TAVERN, S. Easton. Cabin Fever.
BLUESTONE BISTRO, Brighton. Eric Picotte-Harper.
BOB THE CHEF'S, Boston. Groove Two This.
BULL RUN, Shirley. Stephanie Corby, Bob Hillman.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CAFFE ITALIA, East Boston. Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CAVEAU WINE BISTRO, Boston. Paulo Danay Quartet.
CENTER FOR THE ARTS IN NATICK, Natick. TVS.
CENTURY LOUNGE, Providence, RI. Darkbuster, Sinners & Saints, Meat Depressed, Wedgie.
CHAPS, Boston. "Freak" with DJ Richie Rich.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Kenne Highland Clan, Heavy Stud, Doom Buggies, Mickey Bliss Organ Combo.
CLUB PASSIM, Cambridge. Colleen Sexton, Trina Hamlin.
COLONIAL INN, Concord. Workingman's Jazz Duo.
COMMON GROUND, Allston. Jones Brothers.
COOGAN'S BLUFF, Boston. Bald Walter.
DICK'S LAST RESORT, Boston. Classic Trax, Beantown Bar Band.
DODGE STREET BAR & GRILL, Salem. Stop Time.
EMBASSY, Boston. At 10 p.m., "Revolution," house with DJ J.C.
EMILY'S, Boston. Top 40 with DJ Renell.
ENCORE, Boston. John O'Neil.
EUROPA, Boston. "Absolute/Blue," house with DJs Roger M. and Frederics.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Maurizio and G-Squared.
THE GOOD LIFE CAMBRIDGE, Cambridge. Issi Rozen Quartet.
THE GOOD LIFE, Boston. Fascinatin' Rhythm.
GRAND CANAL, Boston. Idiot Box.
GREAT SCOTT, Allston. Mudra.
GREEN DRAGON, Boston. Days at Dawn.
THE GREEN ROOM, Providence, RI. Greenhornes, Sit & Spin.
GREEN STREET GRILL, Cambridge. Tarbox Ramblers.
HARPERS FERRY, Allston. Mudhens, Equitone.
HIBERNIA, Boston. "Food," DJs and musicians unite.
HOUSE OF BLUES, Cambridge. At 12:30 p.m., Ross Robinson. At 10 p.m., Swinging Steaks.
IRISH EMBASSY PUB, Boston. Shift Brody.
JARROD'S PLACE, Attleboro. Flip 22, Barium, GTA, Trustfall, Pigz in Space.
JOHNNY D'S, Somerville. Treat Her Right.
JOHN STONE'S INN, Ashland. Weepin' Willie.
JOSE McINTYRE'S, Boston. Purge.
JUKEBOX, Boston. Top 40 and retro dance night.
JULIET'S, Woburn. Top 40 and Club Classics with DJs Danny and Joe Jazz.
KARMA CLUB, Boston. At 9 p.m., "American Karma," Top 40 with DJ Tim Collins.
KENDALL CAFE, Cambridge. Kelly Riley, Shiner Jones, Daniel Jabe & Sean Staples.
LAVA BAR, Boston. "Life," deep house with DJ Fran.
LES ZYGOMATES, Boston. Skip Smith.
LILLI'S, Somerville. Wax Poetic, Topaz, Masters of Groove.
LINWOOD GRILLE, Boston. Tokyo Tramps, Red Planet.
LIQUID, Leominster. Chad LaMarsh.
LIZARD LOUNGE, Cambridge. Electric Logs.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Delbert McClinton.
MATRIX, Boston. At 9 p.m., House with DJ Deja.
MET CAFE, Providence, RI. Bane, Kicked in the Head, Hope Conspiracy, Over My Dead Body, What Feeds the Fire.
MIDDLE EAST, Cambridge. Upstairs: Speed Devils, Kings of Nuthin', Konks, Triple Thick. Downstairs: Amfibian, Mark Mulcahy, Dana Colley, Nash Satterfield. Corner: Splendid Nobodies.
MIDWAY CAFE, Jamaica Plain. Euonym, Black Ice.
MILKY WAY, Jamaica Plain. Edable Gray, Tizzy, Fashion Colt.
MR. DOOLEY'S TAVERN, Boston. Tommy Courtney & Alan Loughnane.
THE MODERN, Boston. At 10 p.m., "Revolution," house with DJ Eddie K.
O'BRIENS, Allston. Chris Ware Band, Mourningside.
PARADISE ROCK CLUB, Boston. At 7:30 p.m., Sheila Divine, Longwave. At 10 p.m., "Superstar" with DJs Chaos and Manolo.
PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.
P.J. RYAN'S, Somerville. Dave Foley Band.
PLOUGH & STARS, Cambridge. Peasants.

Continued on page 8

DARK STAR ORCHESTRA

APRIL 7TH • 8PM • ALL AGES

MIDTOWN
River City High • Hot Rod Circuit
The Headset
sat. april 7 • 7pm doors • upstairs

>>>bane
american nightmare >
over my dead body (ex-unbroken)
> the dedication
> sat. april 7 > 2pm

3rd Annual NEW ENGLAND METAL & HARDCORE FESTIVAL

FRIDAY APRIL 13	SATURDAY APRIL 14
3pm doors • Main Stage	12pm doors • Main Stage
Cannibal Corpse	Meshuggah / Amorphis
Dimmu Borgir	Opeth / Converge
The Haunted	Shadows Fall
Lamb of God / Monstrosity	Dying Fetus
Catastrophic	Exhumed / Goreguts
Vital Remains	Skinless / Diecast
Pessimist	November's Doom / All That Remains
Year Of Our Lord	God Forbid / Burial
Darkmoon / Acephalus	Rain Fell Within / The Berzerker
Torn Assunder	Mushmouth / Zircon
Second Stage	Second Stage
One Kind Down / Killswitch Engage / 100 Demons	All Out War / Zao
Blood Has Been Shed	Cannae / Living / Sacrafice
Brother's Keeper	Haste / Death Threat
Walls Of Jericho	Noctuary / Dissolve
Burnt By The Sun / Unearth	Internal Bleeding / Enter Self
Ringworm / God Below	Stamping Ground / Averse Sefira
Eternal Suffering / Jermone's Dream	Dying Breed / Santa Sangre
Blistered Earth	Withered Earth

NEW FOUND GLORY
Glass Jaw/The Movielife/Cooter/Junction18
FRI. APRIL 20 - 6PM DOORS

MOE.
saturday april 21 doors @ 8pm

NEVERMORE
OPETH • ANGEL DUST • GOD FORBID
FRIDAY, MAY 4 • 7PM DOORS

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The Middle East
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www.mideastclub.com

DOWNSTAIRS

THURS 3/29 18+ $16 8:00PM
HOUSE OF BLUES PRESENTS:
CULTURE
PRESSURE COOKER • AGITATORS

FRI 3/30 18+ $10 8:30PM
PLANETARY GROUP PRESENTS:
AMFIBIAN
(FEAT. TOM MARSHALL, LYRICIST FOR PHISH)
MARK MULCAHEY • DANA COLLEY • NASH SATTERFIELD

SAT 3/31 18+ SOLD OUT
STEPHEN MALKMUS AND THE JICKS
KINGSBURY MANX (OVERCOAT REC.)

SUN 4/1 18+ $10 8:30PM
PHUNK JUNKEEZ
FREE LUNCH

MON 4/2 18+ 7:00PM
STONE SOUP POETRY

TUES 4/3 18+ $7 8:30PM
PLASMA PRESENTS:
INDU • CRUMBLE
RED RIGHT HAND • ROUTE 9 EAST

WED 4/4 18+ $7 8:30PM
LEVEL • KRANK SQUAD
SERVER • DESCENT

THURS 4/5 18+ $12 8:30PM
J MASCIS AND THE FOG
FEAT. J MASCIS (DINOSAUR JR.), MIKE WATT (FIREHOSE) AND GEORGE BERZ (DINOSAUR JR.)
ELF POWER • WARBLERS

FRI 4/6 18+ $20
GAMELAN PRESENTS:
MOP • SMUT PEDDLERS
HIGH AND MIGHTY • CAGE

SAT 4/7 18+ $8
BIM SKALA BIM
JAYA THE CAT

UPCOMING

4/8 ELECTRIC WIZARD, WARHORSE
4/10 THE EGO CABARET
4/11 ARAB STRAP (MOVED FROM UPSTAIRS)
4/12 OTTEL AND THE PEACEMAKERS
4/14 BIG WU, ALL MIGHTY SENATORS
4/15 ROCKET FROM THE CRYPT, THE EXPLOSION
4/18 MERCONS
4/19 BARALDO, CABARET DI OSA
4/22 THE VIBRATORS
4/24 MELVINS, FOLK IMPLOSION
4/25 PEE WEE ELLIS' GOSPEL ASSEMBLY (FEAT. FRED WESLEY)
4/26 ONI GALLERY MINEY!!, COUNT ZERO, LOCKGROOVE
4/27 CANINE (REC. NIGHT)
5/1 PHARCYDE, UGLY DUCKLINGS
5/3 THE PROMISE RING
5/7 AUTECHRE, MATMOS
5/9 THE FUCKING CHAMPS
5/11 MR. LIF, SCISSORFIGHT
5/26 DICK DALE

UPSTAIRS

THURS 3/29 18+ $9
THE FROGS
CUTTHROATS 9 (ENGLAND)
DOUBLE DONG • SKY ROCKET (FT. NYC)

FRI 3/30 18+ $8
THE SPEED DEVILS (REC. NIGHT)
KINGS OF NUTHIN'
THE KONKS • TRIPLE THICK

SAT 3/31 18+ $8
THE DAMN PERSONALS
CRACK TORCH • THERE • THE HUMANOIDS

SUN 4/1 18+ $6
NEW MUSIC NIGHT:
DISDAIN • HAZZARD COUNTY
CORKSCREW • MYSHKIN

MON 4/2 18+ $6
KOLYA • MIGRATION TRAP
HERO OF 100 FIGHTS • AMERICAN HERITAGE

TUES 4/3 18+ $7
HONKEY (MEM. OF NUTHIN' SURFERS)
LAMONT • THE GLORY STOMPERS

WED 4/4 18+ $7
THE BLACK HALOS
THE UNBAND (FT. REC.) • THE NINES

THURS 4/5 18+ $8
THE SADIES
LUCKY 57 • COWGIRL HANGOVER

FRI 4/6 18+ $7
LIL' KENNY BERNARD'S BDAY BASH!
VIC FIRECRACKER
JR. CORDUROY
EMETREX • HEADSET

SAT 4/7 18+ $10 10:00PM
ANDREW BIRD'S BOWL OF FIRE (FT. REC.)
JIM & JENNIE AND THE PINETOPS

18+ $8 7:00PM
THE NEW YEAR (TOUCH & GO REC., FT. MEMBERS)
ROSA CHANCE WELL

UPCOMING

4/8 ALKALINE TRIO, SWEEP THE LEG JOHNNY
4/11 ARAB STRAP (MATADOR REC), MIA DOI TODD
4/12 CROOKED FINGERS
4/13 NADA SURF
4/15 SWEARING AT MOTORISTS
4/18 THE LAPSE, ACTION SLACKS
4/19 16 YEARS OF GRACE, STOCKLAN
4/22 JEEP (X-SAMPLES), SWAG (X-WILCO)
4/24 ATOMBOMBPOCKETKNIFE (SOUTHERN REC.)
4/28 FLESHTONES, THE BELLRAYS
5/3 HELICOPTER HELICOPTER, RAGIN' TEENS
5/4 CROWN VICTORIA, THE PILLS
5/5 QUINTAINE AMERICANA
5/17 VICTORY AT SEA, HELMS
5/24 BRANDSTON (DEEP ELM REC.)
5/26 JENNY TOOMEY OF TSUNAMI
5/29 MERCURY PROGRAM

CORNER

3/29 BOARD OF EDUCATION
3/30 THE SPLENDID NOBODIES
3/31 TOBIN BRIDGE
4/1 10PM BALLA TOUNKARA
7PM STRETCH - DAVID FALK
4PM ERIC MARTIN
1PM NOAH MALTSBERGER
4/2 10PM YOM MANOH & JASON GARDNER
7PM BIRTH
4/3 10PM GUARANTEED SWAHILI
7PM FOUR MINUS ONE
4/4 10PM BELLY DANCING
7PM THE ALLSTON MUTTS

THE MIDDLE EAST PRESENTS

FRI 5/4 $15ADV/$17DOS ALL AGES
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LIZARD Lounge
Thursday 3/29
AMELIA WHITE & GRAND NEW OPRY
Featuring:
AMELIA WHITE
DAVE WILDMAN (Fire in the Boathouse)
JAKE BRENNAN
BORIS McCUTCHEON
Friday 3/30
THE ELECTRIC LOGS
with special guests
THE SILVERPOINT
Saturday 3/31
Live From Lars Vegas!
LARS VEGAS
with special guest:
King Memphis
Sunday 4/1
THE LIZARD LOUNGE POETRY SLAM @ 7:00
THE LIZARD LOUNGE POETRY JAM @ 9:00
featuring The Jeff Robinson Trio
and featured poet: CHRIS BOWER
Monday 4/2
THEATRICAL OPEN MIC (from 7-9)
Followed at 10 by
THE FRINGE
Tuesday 4/3
Hellcountry presents
BEAVER NELSON (Austin TX)
w/ so guests MELVERN TAYLOR
Wednesday 4/4
The Residency featuring
DRAGSTRIP COURAGE
with this weeks special guests:
THE LIVER POOL • REVERSE
Thursday 4/5
CLUB D'ELF
Friday 4/6
PETER MULVEY
with very special guest
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MISSING JOE
W/ BOB'S DAY OFF
LABB
Friday Mar 30
MUDHENS
W/ EQUITONE
Saturday Mar 31
SLIPKNOT
W/ SPECIAL EARLY GUESTS
STIRFRIED(8PM SHOW)
Sunday Apr 1
SOUTHERN FRIED SOUL SHACK
Monday Apr 2
SCHEDULE 2
W/ BABY STRANGE
Tuesday Apr 3
ANOTHER PLANET & FRIENDS
Wednesday Apr 4
LITTLEHORSE W/ SAM "THE BREADMAN" BIGELOW
Thursday Apr 5
AN EVENING WITH
ADDISON GROOVE PROJECT
UPCOMING
4/13 LESLIE WEST (MOUNTAIN)
4/30 TIM REYNOLDS
(DAVE MATTHEWS COLLABERATOR)
TICKETS AVAILABLE AT HARPERS
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LOUNGE & LANES
the MILKY WAY
Fri. Mar 29
THE SPURS
W/ SPECIAL GUESTS
Sat. Mar 30
OUR 2 YEAR ANNIVERSARY BASH
W/ EDABLE GRAY • TIZZY
STEELHEAD • THE JOINT CHIEFS
Sun. Apr 1
MYSTIC REGGAE
W. POWER SURGE •DJ JUNIOR RODIGAN
Mon. Apr 2
ROCK & BOWL
Tues. Apr 3
MARY MARY'S
ALL-STAR KARAOKE
Wed. Apr 4
MERCURY LOUNGE
SOUL. FUNK. HOUSE BEATS - NO COVER
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Jiggawattica w/ Earthdog
Sat., Mar. 31
Sugarcoat w/
Hazie Maze
Thurs., April 5
One Flew East &
The Mike Brown Project
Fri., April 6
Lemonpeeler w/ The Gladstones
& special guests

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The Best Live New Music Club in Cambridge
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BLOODSHOT • CHAUNCEY
Friday, March 30th
SLOBBERBONE
CHARLIE CHESTERMAN & THE LEGENDARY MOTORBIKES
SAY ZUZU • THE BOODA VELVETS
Saturday, March 31st
WILDFIRE WILLIE & THE RAMBLERS
ROCKABILLY FROM SWEDEN
THE RAGING TEENS
THE COLONEL & HIS LUCKY DIAMONDS
Sunday, April 1st
PARTNERS IN CRIME PRODUCTIONS PRESENT
"REVERE"
DJ'S SPINNING GOTH, INDUSTRIAL, DARKWAVE, ETHEREAL & MORE
Monday, April 2nd
THE OTHER SIDE OF THE BEAR ACOUSTIC SERIES
LAURA CLARY • KATIE BARBATO • EMMIT KELLY
Tuesday, April 3rd
FIGHTIN' DOGS • EMERY VESCH
SUSPECT DEVICE • JIMMY JACK STARK
Wednesday, April 4th
"3 SONG CIRCUS"
FEATURING JEAN GHONEIM OF MOXY FRUVOUS
ERIN MCKEOWN • ANDY STOCHANSKY
Thursday, April 5th
HILKEN MANCINI CD RELEASE • PAULA KELLEY
LEAH BLESSKOFF • THE KNEE-HI'S
Friday, April 6th
HELICOPTER HELICOPTER CD RELEASE
STAR GHOST DOG • KITTY IN THE TREE • HIGH CEILINGS
Saturday, April 7th
SEVENTEEN • CALENDAR GIRL CD REL
THE DECALS • FRIGATE
Sunday, April 8th
TIM EASTON • THE KICKBACKS
COMING
4/9 WZBC pres. Chicks On Speed, EOSS from Toneburst Collective & Bliss Recordings
4/12 FNK Leftover Lunch pres: The Alarm 2000 feat. Mike Peters, Last Stand, Starla Dear
4/13 Robbie Fulks, The Scrimshanders, The Heygoods
4/14 Mappiari, The Shelley Winters Project CD Release, Jaded Satingers, Rosie
4/18 Ours, Madison, Thieves
4/19 Brian Gottesman CD Release, Sugar Twins, DJ Scruff
4/20 Nemo Showcase: Rocketscience, Dragstrip Courage, Naked Sams
4/21 Nemo Showcase: Meghan Toohey, The Red Telephone, Delta Clutch
4/24 Califone, Chris Mills, Jesse Perkins
4/27 Francine, AdFrank CD Release, The Douglas Fir, The Jupiter Project
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IRISH BREAKFAST SAT. & SUN. 10am-4pm
SUNDAY DINNER SPECIAL 4pm-9:45pm
SUNDAY SESSION ALL DAY 2pm-1am
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Mon. Apr 2 8:30
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OPEN MIC
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Movies by title, by theatre, or by art film,
Dance by "look at them dance" or "look at me I'm dancing!"
thePhoenix.com
THE ARTS & ENTERTAINMENT AUTHORITY

Continued from page 7

POLLY ESTHER'S, Boston. "Disco Inferno" with DJ Uncle Bob.
PURPLE SHAMROCK, Boston. Felix Brown.
THE RACK, Boston. Central Basement.
REGATTABAR, Cambridge. Bobby Hutcherson Quartet.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Caribbean Cruize Band.
RIO GRANDE CAFE, Marblehead. 12:01 Blues Band.
THE ROXY, Boston. At 10:30 p.m., "Global Friday," house with DJ Felix.
RYLES, Cambridge. Upstairs: Joao Marcos Quintet.
THE SAD CAFE, Plaistow, NH. Anywhere But Here, ...And So It Begins, Trying Too Hard, Far From Famous.
SCULLERS, Boston. Walter Beasley.
SHARKY'S, Nashua, NH. Twytch, Eastcide, Fly Net, Fed Up.
SISSY K'S, Boston. Top 40 Dance Night.
SIT 'N BULL PUB, Maynard. Erik Narwhal & the Mainaliens.
SKY BAR, Somerville. Marie's Children, Faith Soloway Band, Mike Brown Project.
SW1, Boston. House with DJ Maurizio.
TIR NA NOG, Somerville. Christian MacNeil.
TOAD, Cambridge. John Haydon & Ten Worlds, Fire in the Boathouse.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Slobber Bone, Charlie Chesterman & the Legendary Motorbikes, Say Zuzu, Booda Velvets.
UPSTAIRS LOUNGE, Boston. "The Pill," Britpop and mod with DJs Ken & Jennifer.
VENU, Boston. "International Night," European house with DJs and Arsit and Alex.
VERTIGO, Boston. "Dream Lounge," house with DJs A. Rossi and Souhleris.
WALLY'S CAFE, Boston. John Lamkin Quintet.
WESTERN FRONT, Cambridge. Addis & Reign.
WEST STREET GRILLE, Boston. Top 40 with DJ Gabe.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.
YESTERDAYS/SOUNDSTAGE, Boston. "Swing Night."

SATURDAY 31

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Frigate, Kenne Highland Clan, Schnockered, Red Chord.
ACTON JAZZ CAFE, Acton. Racky Thomas Band.
AN TUA NUA, Boston. Top 40 and hip-hop with DJ Ren Justice.
ARIA, Boston. Top 40 and Eurohaus with DJ Raffi.
AS220, Providence, RI. Buck Dewey Big Band.
ATLAS DANCE, Boston. "Top 40 Dancing."
THE ATTIC, Newton Centre. Sugar Coat, Hazie Maze.
AVALON, Boston. At 10 p.m., "Downtown," house with DJ Manolo.
AXIS, Boston. Downstairs: at 10 p.m., "X-Night," alternative rock with DJ Keith Dakin. Upstairs: at 10 p.m., "Move," breaks, house, and techno with DJ Traylor.
BACKSTAGE, Boston. Top 40 with DJ Freddy C.
THE BEACHCOMBER, Quincy. Clutch Grabwell.
BILL'S BAR, Boston. At 10 p.m., "Smile Saturday," hip-hop and R&B with DJ Bruno.
BLACKBURN TAVERN, Gloucester. City Pete.
BLACK HORSE TAVERN, Boston. Coots.
BLACK ROSE, Boston. Celtic Clan, Curragh's Fancy, Frank Ryan.
BLACKTHORNE TAVERN, S. Easton. Paul Horton.
BLUESTONE BISTRO, Brighton. Ed Jurdi.
BOB THE CHEF'S, Boston. Herman Johnson Quartet.
BULL RUN, Shirley. Ball Room: Brooks Williams. Sawtelle Room: Roomful of Blues.
THE BURREN, Somerville. Back Room: Tarbox Ramblers. Front Room: "Irish Seisiun."
CAFFE ITALIA, East Boston. Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CAVEAU WINE BISTRO, Boston. Emmanuel Vaughan-Lee Quartet.
CENTER FOR THE ARTS IN NATICK, Natick. Philippe Crethien Quartet.
CHOPPIN' BLOCK PUB, Boston. Conductor's Groove.
CLUB NICOLE, Boston. European house with DJ Alex.
CLUB PASSIM, Cambridge. Vance Gilbert, Andrew Kerr.
COLONIAL INN, Concord. Hatrack Gallagher.
COMMON GROUND, Allston. Pressure Cooker.
COOGAN'S BLUFF, Boston. Van Go-Karts.
DICK'S LAST RESORT, Boston. Soul City, Rob Gonzalez Band.
DODGE STREET BAR & GRILL, Salem. Bluehemians.
EMBASSY, Boston. At 10 p.m., house with DJ Eddie K.
EMILY'S, Boston. Top 40 with DJ Gary.
ENCORE, Boston. DesPres & DeGraff.
EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
THE EXCHANGE, Boston. House and hip-hop with DJs Raffi and G-Squared.
CLUB 58, Quincy. Jim Devlin Band.
THE GOOD LIFE CAMBRIDGE, Cambridge. Karin Parker.
THE GOOD LIFE, Boston. Chiara Civello.
GRAND CANAL, Boston. Return.
GREAT SCOTT, Allston. Risk.
GREEN DRAGON, Boston. Classic Trax.
THE GREEN ROOM, Providence, RI. Fantastics, Blau.
GREEN STREET GRILL, Cambridge. "Latin Night."
HARPERS FERRY, Allston. Slipknot, Stir-Fried.
HIBERNIA, Boston. House with DJ Steve Porter.
HOUSE OF BLUES, Cambridge. At 1 p.m., "High School Battle of the Bands." At 10 p.m., Milo Z.
JOHNNY D'S, Somerville. Conehead Buddha.
JOHN STONE'S INN, Ashland. Tabasco Kat.
JOSE McINTYRE'S, Boston. Blockhead.
JUKEBOX, Boston. Top 40 and retro dance night.
JULIET'S, Woburn. Top 40 and Club Classics with DJs Bob and Renn.
KARMA CLUB, Boston. At 10 p.m., "Elements of Life," house with DJ Mario. In the Cheetah Room: at 10 p.m., funk and soul with DJ Tim Collins.
KENDALL CAFE, Cambridge. Sacred Raisin Cakes, Six Days Away, Chappy Jacobs.
LAVA BAR, Boston. Lesbian night with DJ Fran.
LES ZYGOMATES, Boston. George Russell.
LILLI'S, Somerville. Super Zero, Chin Strap, Straw Horse.
LINWOOD GRILLE, Boston. Devour, Buddhia, Dissonnance.
LIQUID, Leominster. Entrain, Spanking Melons.
LIZARD LOUNGE, Cambridge. Lars Vegas, King Memphis.
LUCKY DOG MUSIC HALL, Worcester. Sheila Divine, Longwave, Reverse.
METROPOLIS, Providence, RI. DJ Brett the Hitman.
MIDDLE EAST, Cambridge. Upstairs: Damn Personals, Crack Torch, There, Humanoids. Downstairs: Stephen Malkmus, Kingsbury Manx. Corner: Tobin Bridge.
MIDWAY CAFE, Jamaica Plain. "Dyke Night" with special guest Maggie Salzberg.
MILKY WAY, Jamaica Plain. At 8:30 p.m., "Mango's Latin Dance Club."
MR. DOOLEY'S TAVERN, Boston. Tommy Courtney & Alan Loughnane.
THE MODERN, Boston. At 10 p.m., house with DJ Shiuan Lee.
O'BRIENS, Allston. Element 47, Embryonic, Inner Pink, Nola Kelly, Chris Albanese.
PARADISE ROCK CLUB, Boston. At 10 p.m., resident DJs Matthew and Ali Ajami. Front Room: at 10 p.m., "Shake," hip-hop, funk, and soul with DJ Goodfella.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave and disco with DJ Vin.
P.J. RYAN'S, Somerville. Pete Massa.
PLOUGH & STARS, Cambridge. David Johnston.
POLLY ESTHER'S, Boston. "Saturday Night Fever" with DJ Uncle Bob.
PORTERS, Boston. Velvet Jones.
PURPLE SHAMROCK, Boston. Syndicate.
REGATTABAR, Cambridge. Bobby Hutcherson Quartet.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Jam Down.
RIO GRANDE CAFE, Marblehead. Land Sharks.
THE ROXY, Boston. At 9 p.m., house with DJ Adilson.
RYLES, Cambridge. Megawatt Blues Crushers.
THE SAD CAFE, Plaistow, NH. DNA, Blank Tradition, Malevolence, Presley.
SCULLERS, Boston. Walter Beasley.
SISSY K'S, Boston. Top 40 Dance Night.
SIT 'N BULL PUB, Maynard. Bellevue Cadillac.
SKY BAR, Somerville. Hurricane Jane, Amusia, Alchemilla.
SW1, Boston. House with DJ Littles.
TIGER LILY, Boston. "Escape" with DJ Brian Luciani.
TIR NA NOG, Somerville. Jabe.
TOAD, Cambridge. Jennifer Matthews.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Andersen.
T.T. THE BEAR'S PLACE, Cambridge. Willfire Willie & the Ramblers, Raging Teens, Colonel & His Lucky Diamonds.
UPSTAIRS LOUNGE, Boston. "10.15," '80s new wave with DJ Kilbey.
VENU, Boston. "Mythos" with DJ Vorgo.
VERTIGO, Boston. "International Night," house with DJs Andrea Rossi and Matty Rubin.
WALLY'S CAFE, Boston. John Lamkin Quintet.
WESTERN FRONT, Cambridge. Addis & Reign.
WEST STREET GRILLE, Boston. Top 40 with DJ Gabe.
WONDER BAR, Allston. Rusty Scott Quartet.
YESTERDAYS/SOUNDSTAGE, Boston. "Top 40 and Club Classics."

SUNDAY 1

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. Nando Michelin Band.
AN TUA NUA, Boston. "Acoustic Open Mic."
ARIA, Boston. "Living Room," house with DJ Eddy K.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
AXIS, Boston. At 6 p.m., Sick of It All, Boy Sets Fire, Death by Stereo, American Nightmare.
BACKSTAGE, Boston. Hip-hop and reggae with DJ T Clark.
BILL'S BAR, Boston. At 10 p.m., "Reggae Sunday" with DJ Selector K-Don featuring Skiffington, Dub Station.
BLACKBURN TAVERN, Gloucester. At 11:30 a.m., "Sunday Brunch" with Anthony Weller Jazz Duo.
BOB THE CHEF'S, Boston. "Sunday Jazz Brunch" with Paulo Danay Quartet.
BULLFINCH'S, Sudbury. At 11 a.m., "Jazz Brunch" with Dave Whitney.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam" with Little Joe Cook.
CARAVAN CLUB, Revere. Angelico.
CHAPS, Boston. "T-Dance," old school house with DJs Danae and Richie Rich.
CLERYS, Boston. Freelance Bishops.
CLUB PASSIM, Cambridge. Carrie Newcomer.
COLONIAL INN, Concord. John Fitzsimmons & Seth Connolly.
DICK'S LAST RESORT, Boston. At 10 a.m., Evelyn McDonald Group. At 7 p.m., Rob Gonzalez.
DODGE STREET BAR & GRILL, Salem. Common Man.
DRUID PUB, Cambridge. At 5 p.m., "Irish Seisiun" with Shay Walker.
THE EXCHANGE, Boston. "Sex," house and funk.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
HOWARD JOHNSON, Boston. From noon to 8 p.m., "Hangover Easy," down-tempo beats, **JOHNNY D'S,** Somerville. At 4:30 p.m., "Open Blues Jam." At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
JOHN STONE'S INN, Ashland. "Blues Jam" with Pete Henderson.
LAVA BAR, Boston. "Pandora's Box," '60s Eurotica and more with DJ Vin.
LIZARD LOUNGE, Cambridge. "Poetry Slam & Jam" with Jeff Robinson Trio.
MET CAFE, Providence, RI. Trillion Barnicle Lapse, Suffering Bastard.
MIDDLE EAST, Cambridge. Downstairs: Phunk Junkeez.
MILKY WAY, Jamaica Plain. "Mystic Reggae" with DJ Magnum.
PARADISE ROCK CLUB, Boston. Eliza Carthy, Kevin So.
PHOENIX LANDING, Cambridge. Trance with DJ Blacksmith.
PLOUGH & STARS, Cambridge. Lune.
THE RACK, Boston. Chad LaMarsh.
SIT 'N BULL PUB, Maynard. B.J. Magoon & Drivin' Sideways.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giuliano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. "Reverie," goth/industrial night.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
THE YARD ROCK, Quincy. At 9 p.m., "Blues Jam" with Steve Murphy.

MONDAY 2

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Ceremony," goth & industrial.
AXIS, Boston. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BILL'S BAR, Boston. At 9 p.m., "Monsta Monday" with DJ Kaptain Krunch plus special guests Diecast, God Forbid, Cannae.
BLACK ROSE, Boston. Tony O'Riordan.
BLACKTHORNE TAVERN, S. Easton. Kim Simmonds.
BULLFINCH'S, Sudbury. Paul Broadnax & Peter Kontrimas.
THE BURREN, Somerville. Back Room: "Set Dancing" with Ger Cooney. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Open Mic" with Andrew McKnight, Geoff Bartley.
CHAPS, Boston. "Piano Open Mic" with Michelle Curry.
CLUB PASSIM, Cambridge. "Open Mic" with Be Good Tanyas.
COLONIAL INN, Concord. Just Another Guru.
DICK'S LAST RESORT, Boston. Brick Park.
DODGE STREET BAR & GRILL, Salem. Russ Lawton.
ENCORE, Boston. Dorothy Miller & Michael Larson.
FRANKLIN CAPE ANN, Gloucester. Anthony Weller.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN STREET GRILL, Cambridge. Jack Lee & Diverclty.
HARPERS FERRY, Allston. Schedule Two, Baby Strange.
JOHNNY D'S, Somerville. "Beat Research" with DJs Flack, C, and Cozmopolis.
KARMA CLUB, Boston. At 10 p.m., "Platinum," hip-hop, reggae, and house with DJs Bruno, Thanos, and Nelski.
LIZARD LOUNGE, Cambridge. Fringe.
MET CAFE, Providence, RI. Ann Beretta, Movielife, Stryder, ...And So It Begins.
MIDDLE EAST, Cambridge. Upstairs: Kolya, Migration Trap, Hero of 100 Fights, American Heritage.
MIDWAY CAFE, Jamaica Plain. "Karaoke."
PHOENIX LANDING, Cambridge. Hip-Hop and Reggae with DJs Voyager :01 and Blackfinger.
PLOUGH & STARS, Cambridge. Dave Foley.
REGATTABAR, Cambridge. "GBH Jazz Club."
THE STATION, West Warwick, RI. Lizzy Borden.
TOAD, Cambridge. Tim Gearan Band, Shwang.
T.T. THE BEAR'S PLACE, Cambridge. Katie Barbato.
VERTIGO, Boston. "Ultra Lounge," house with DJs A. Rossi and Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.

TUESDAY 3

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. Jerry Bergonzi, Bruce Gertz & Bob Kaufman.
AN TUA NUA, Boston. "Whats Up Night," house and hip-hop with DJs Skinny B and Ray.
BILL'S BAR, Boston. At 10 p.m., "Fat Tuesday," hip-hop and R&B with DJ Chaos.
THE BURREN, Somerville. Back Room: "Open Mic" with Hugh McGowan. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. Dave Foley.
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam."
CHAPS, Boston. Retro with DJs Danae and Michael Sheehan.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Chris Zahnleiter Quartet.
CLUB PASSIM, Cambridge. "Open Mic."
COLONIAL INN, Concord. "Bluesday" with Hatrack Gallagher & the Workingman's Band.
DICK'S LAST RESORT, Boston. Cut the Mullet.
DODGE STREET BAR & GRILL, Salem. Fats Hammond.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
ENCORE, Boston. Bobby Femino.
THE EXCHANGE, Boston. Uncle Trouble.
THE GOOD LIFE CAMBRIDGE, Cambridge. Waldron Ricks Trio.
THE GOOD LIFE, Boston. Fascinatin' Rhythm.
HARPERS FERRY, Allston. Another Planet.
JOHNNY D'S, Somerville. Denice Franke, Keith Lewis.
LES ZYGOMATES, Boston. Alvin Terry Trio.
LILLI'S, Somerville. "Club d'Elf" with special guests Birth.
LIZARD LOUNGE, Cambridge. Beaver Nelson, Melvern Taylor.

AMFIBIAN *play the Middle East on Friday.*

McGANN'S, Boston. Slainte.
MIDDLE EAST, Cambridge. Upstairs: Honky. Lamont. Glory Stompers.
MIDWAY CAFE, Jamaica Plain. "Open Jam" with Tam Lawlor.
MILKY WAY, Jamaica Plain. "Mary Mary's All-Star Karaoke."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
O'BRIENS, Allston. "Trash" with DJs Steve and Adrienne.
PLOUGH & STARS, Cambridge. Jennifer Matthews.
THE RACK, Boston. Search Party.
REGATTABAR, Cambridge. Greg Hopkins Jazz Orchestra.
TOAD, Cambridge. Say Zuzu, Michael Tarbox.
T.T. THE BEAR'S PLACE, Cambridge. Fightin' Dogs, Emery Vesch, Suspect Device, Jimmy Jack Stark.
VENU, Boston. "Milk," house with DJ Osheen.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Wayne Escoffery Trio.

WEDNESDAY 4

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. "Acoustic Open Mic" with hosts Fishken & Groves.
ARIA, Boston. Mediterranean night with DJ Thanos.
BACKSTAGE, Boston. Top 40 with DJ Jonny C.
BILL'S BAR, Boston. At 9 p.m., "Funk & Groove Wednesday" with DJ Tim Collins plus special guests Stymie, Hazie Maze.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam" with Little Joe Cook.
Downstairs: "Boston Poetry Slam."
CARAVAN CLUB, Revere. Joe Mack.
CHAPS, Boston. Latino night with DJ Caesar Romero.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Jay Wightman.
CLUB PASSIM, Cambridge. Sara Wheeler Band.
COLONIAL INN, Concord. Jimmy Mazzy.
COMMON GROUND, Allston. "What a Way to Go-Go," mod night with DJ Vin.
DICK'S LAST RESORT, Boston. Rob Gonzalez Band.
DODGE STREET BAR & GRILL, Salem. Regressing from Apes.
ENCORE, Boston. Brian Nash & Justin Tranter.
THE EXCHANGE, Boston. "Service Industry Night."
THE GOOD LIFE CAMBRIDGE, Cambridge. Freelance Bishops.
THE GOOD LIFE, Boston. Booty Juice.
GREEN STREET GRILL, Cambridge. Fully Celebrated Orchestra.
HARPERS FERRY, Allston. Little Horse, Sam Bigelow.
HENNESSY'S, Boston. Me & Julio.
HONG KONG, Cambridge. "Samsara," drum 'n bass and more with DJs Dino, David West, and Kris DeFino.
HOUSE OF BLUES, Cambridge. John Hammond.
IRISH EMBASSY PUB, Boston. Machinery Hall.
JOHNNY D'S, Somerville. Equation.
JOHN STONE'S INN, Ashland. Jeff Thomas.
LES ZYGOMATES, Boston. John Thomas.
LILLI'S, Somerville. Sex Mob, Parker & Lily, Anti-Jazz Raygun.
LIZARD LOUNGE, Cambridge. Dragstrip Courage, Liver Pool, Reverse.
LUPO'S HEARTBREAK HOTEL, Providence, RI. M.O.P., Smut Peddlers.
MIDDLE EAST, Cambridge. Upstairs: Black Halos, New Town Animals, Nines.
MILKY WAY, Jamaica Plain. At 9 p.m., "Mercury," soul, funk, and house.
PARADISE ROCK CLUB, Boston. At 10 p.m., "969."
PHOENIX LANDING, Cambridge. "Hump," deep house, trance, techno, and more with DJs Shalako, Caserac, and Skye.
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. European house with DJs Alex and Felix.
REGATTABAR, Cambridge. Michael Williams Quintet.
RYLES, Cambridge. "Brazilian Night" with Jazzanova.
SCULLERS, Boston. Poncho Sanchez.
SOPHIA'S, Boston. "Salsa Night."
SUGAR SHACK, Boston. "IL" house, hip

Continued on page 10

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DISSONANCE
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JMV & THE HEAVY FRIENDS
WED. APR 4
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WITH RUMBA NAMA
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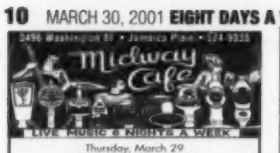

Thursday, March 29
DYKE NIGHT
Friday, March 30
EUONYM • BLACK ICE
Saturday, March 31
THE MAGGIE SALZBERG BAND
PLUS WEEKEND DYKE NIGHT
Sunday, April 1
LI'L MEMPHIS
Monday, April 2
KARAOKE NIGHT
Tuesday, April 3
TOM LAWLOR'S OPEN JAM
Wednesday, April 4
CHANDLER TRAVIS PHILHARMONIC
Thursday, April 5
DYKE NIGHT

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The Phoenix Landing
Thursday, 3/29 10pm
ELEMENTS Drum & Bass w/ DJs Crook & Lenore & Bando w/Guest: Ink (Renegade Hardware, UK)
Friday, 3/30
SHAKE WHAT YOUR MOMMA GAVE YOU
Disco Hip Hop Top 40 DJ Ron Justice
Saturday, 3/31
BOOM BOOM ROOM
with DJ Vinny • New Wave, One Hit Wonders, & Disco
Sunday, 4/1
3:30-7:30pm Samoa Wilson & The Go Home Heroes
10pm Resurrection
The Hard Trance, Techno Experience w/ Blacksmith & Anerson Sp.
Monday, 4/2
BEST OF HIP HOP, JAZZ & REGGAE w/ Voyager 01 & Blackfinger
Wednesday, 4/4
Resident DJs Shalako, Cuscuz, & Skye w/ guests George Nonis & Maxwell Edison
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Continued from page 9

hop, R&B, and reggae with DJ Bruno.
TOAD, Cambridge. Lucky Stereo.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. Jian Ghomeshi, Erin McKeown, Andy Stochansky.
VENU, Boston. "The Rinse," drum 'n bass and breakbeats with DJ Drama.
VERTIGO, Boston. "Release," house with DJs Jason Carr and Dustin Kincaid.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Leo Blanco.
THE YARD ROCK, Quincy. "Early Bird Blues" with Rick "King" Russell.

THURSDAY 5

See Club Directory for phone numbers and addresses.
ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery & Lenny Ball.
AN TUA NUA, Boston. Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. Eurohaus and Latin house with DJs Eddy K and J.C.
THE ATTIC, Newton Centre. One Flew East, Mike Brown Project.
AVALON, Boston. At 7 p.m., Cowboy Mouth, Southern Culture on the Skids. At 10 p.m., "International Thursdays," Eurohaus with DJ Manolo.
AXIS, Boston. At 10 p.m., "Chrome," house and trance with DJs John Debo and Ali Ajami plus special guest DJ Chris Fortier.
BACK ALLEY THEATRE, Cambridge. Melissa Kassel.
BILL'S BAR, Boston. At 9 p.m., "Underground Thursday" with DJ Mark Hamilton plus special guests David James Motorcycle.
BLACKBURN TAVERN, Gloucester. Spirit House.
BLACK HORSE TAVERN, Boston. Nom de Plume.
BOB THE CHEF'S, Boston. Jose Ramos & the Special Blend.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CAFFE ITALIA, East Boston. Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with host Oen Kennedy.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Somerville Bottle Openers, Common Man, Felonious Funk.
CLUB PASSIM, Cambridge. Don Conoscenti.
COLONIAL INN, Concord. John Fitzsimmons.
COMMON GROUND, Allston. Allstonians.
DICK'S LAST RESORT, Boston. Lonely Gus & the One-Night Stand.
DODGE STREET BAR & GRILL, Salem. Spike Emerson.
DRUID PUB, Cambridge. House with DJ Doug Nice.
EMBASSY, Boston. At 10 p.m., "International Thursdays," Latin house with DJ Anthony.
EMILY'S, Boston. International Night with DJ Maurizio.
ENCORE, Boston. Michelle Currie.
EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos and 7L.
THE GOOD LIFE CAMBRIDGE, Cambridge. Mickey Bones & the Jump Crew.
THE GOOD LIFE, Boston. Grant Langford.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. "Latin Night."
HARPERS FERRY, Allston. Addison Groove Project.
HARRY'S TOO RESTAURANT, Westborough. Jim Porcella Trio.
IRISH EMBASSY PUB, Boston. Troubadours.
JOHNNY D'S, Somerville. Scott McGill.
JULIET'S, Woburn. Top 40 and Club Classics with DJs Danny and Joe Jazz.
KARMA CLUB, Boston. At 10 p.m., "Speed," hip-hop and house with DJ Bruno.
LAVA BAR, Boston. "Bootyque" with DJ Brother Cleve.
LES ZYGOMATES, Boston. Steve Langone.
LIZARD LOUNGE, Cambridge. "Club d'Elf."

SARAH WHEELER *plays Club Passim on Wednesday.*

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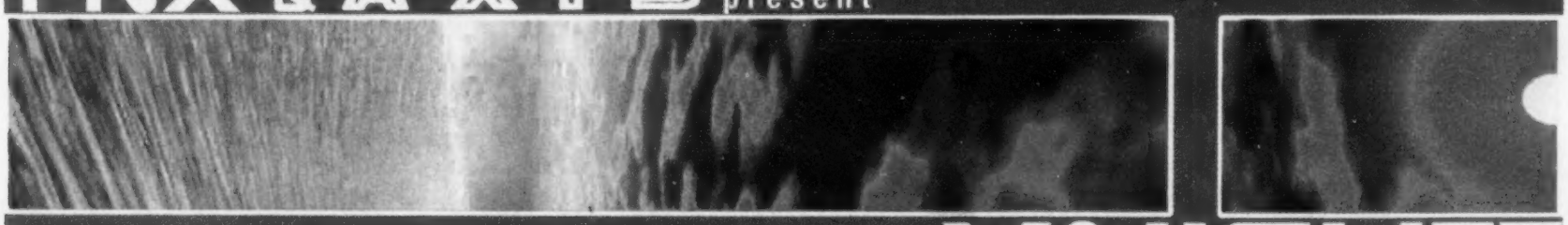
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MATRIX, Boston. At 10 p.m., "Zion," house and trance with DJ Adilson.
MIDDLE EAST, Cambridge. Upstairs: Sadies. Downstairs: J Mascis & the Fog, Elf Power, Warblers.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
THE MODERN, Boston. At 10 p.m., "International Thursdays."
O'BRIENS, Allston. Ramblers, Mitchells, Audiants.
PARADISE ROCK CLUB, Boston. At 10 p.m., resident DJs Lenny C and G Love.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Rando.
PLOUGH & STARS, Cambridge. Paul Speidel.
POLLY ESTHER'S, Boston. "Charlie's Angels Night" with DJ Beez.
PURPLE SHAMROCK, Boston. Jim Plunkett.
THE RACK, Boston. Catunes.
REGATTABAR, Cambridge. Ron Gill Sextet.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Reggae with DJ Evalast.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter."
SCULLERS, Boston. Poncho Sanchez.
THE STATION, West Warwick, RI. Mike Peters Alarm 2001.
SW1, Boston. "Resonation," house with DJs Gabriel Donnelly and Joe DiPadova.
TOAD, Cambridge. Drawn Butter, Family Jewels.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. Hilken Mancini, Paula Kelley, Leah Blesoff, Knee-His.
UPSTAIRS LOUNGE, Boston. "Atomic Lounge," swing dancing with DJ Big Daddy.
VENU, Boston. "Swank," Top 40 and house with DJ Adilson.
VERTIGO, Boston. "Legacy," deep house and garage with DJs Max and E2E4.
WALLY'S CAFE, Boston. "Latin Jazz."
WONDER BAR, Allston. Grant Langford Quartet.
YESTERDAYS/SOUNDSTAGE, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

comedy

THURSDAY 29

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
DICK DOHERTY'S COMEDY VAULT, Boston. "Comedie du Jour."
HOLIDAY INN SELECT, Boston. "Beantown Madness" with Dick Doherty.
HONG KONG, Cambridge. "P.S. Absurdo" with Brendon Small.
IMPROV ASYLUM THEATER, Boston. "Improv Night."
NICK'S COMEDY STOP, Boston. Larry Miles, Mike Coleman, Eric Handler.
NICK'S KOWLOON, Saugus. Rich Ceisler, Todd Parker, Cal Verducci.

SATURDAY 31

See Club Directory for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. "ImprovBoston."
BERKLEE PERFORMANCE CENTER, Boston. "Steve Sweeney's Ship of Fools" with host Dick Doherty.
COMEDY CONNECTION, Boston. Adam Ferrar.
COMEDY PALACE AT GRILL 93, Andover. Al Ducharme, Joey Carroll, Kelly McFarland.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Gemini, John Keating, Troy Diamond.
DICK DOHERTY'S AT THE HOLIDAY INN, Randolph. D.J. Hazard, John Joyce, Lamont Price.
DICK DOHERTY'S COMEDY VAULT, Boston. Mike Cote.
EMERSON MAJESTIC THEATRE, Boston. Jackie "The Joke Man" Martling.
HOLIDAY INN SELECT, Boston. "Beantown Madness" with Dick Doherty.
HONG KONG, Cambridge. Rick Jenkins, Dot Dwyer, Kyria Abrahams, Todd Lee, Myq Kaplan.
IMPROV ASYLUM THEATER, Boston. "Improv Night."
NICK'S COMEDY STOP, Boston. "Boston Comedy Festival."
NICK'S KOWLOON, Saugus. Rich Ceisler, Todd Parker, Cal Verducci.
NICK'S MAUI, Brockton. Tom Hayes, Joe Carroll, George DeMartino.

SUNDAY 1

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. "Boston Comedy Festival."
HONG KONG, Cambridge. Brent Sverdloff, Mike Dunphy, Sean Lily, Brian Feller, Teresa Craggan.
NICK'S COMEDY STOP, Boston. "Boston Comedy Festival."

MONDAY 2

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. "Boston Comedy Festival."
DICK DOHERTY'S COMEDY VAULT, Boston. "Boston Comedy Festival."
HONG KONG, Cambridge. "Boston Comedy Festival."

ALTAN *play Sanders Theatre on Friday.*

Boston. "Comedie du Jour."
HOLIDAY INN SELECT, Boston. "Beantown Madness" with Dick Doherty.
HONG KONG, Cambridge. "Thursday Night Fights" starring Tim McIntyre.
IMPROV ASYLUM THEATER, Boston. "Improv Night."
JIMBO'S SOUTH RESTAURANT, Braintree. Steve Bjork, Annette Pollack, Bob Niles, Stephanie Peters, Jay Savage, Stephen Leach, Stacey Yannetty.
NICK'S COMEDY STOP, Boston. Kevin Knox, Mike Coleman, Eric Handler.

FRIDAY 30

See Club Directory for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. "TheatreSports."
COMEDY CONNECTION, Boston. Adam Ferrar.
COMEDY PALACE AT GRILL 93, Andover. Al Ducharme, Joey Carroll, Kelly McFarland.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Gemini, John Keating, Troy Diamond.
DICK DOHERTY'S AT THE HOLIDAY INN, Randolph. D.J. Hazard, John Joyce, Lamont Price.
DICK DOHERTY'S COMEDY VAULT, Boston. Mike Cote.

TUESDAY 3

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. "Boston Comedy Festival."
HONG KONG, Cambridge. "Boston Comedy Festival."
SUGAR SHACK, Boston. "Boston Comedy Festival."

WEDNESDAY 4

See Club Directory for phone numbers and addresses.

THE BIG EASY, Boston. "Boston Comedy Festival."
HOWARD JOHNSON, Boston. Larry Lee Lewis.
IMPROV ASYLUM THEATER, Boston. "Improv Night."
NICK'S COMEDY STOP, Boston. "Boston Comedy Festival."

THURSDAY 5

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 7 p.m., "Boston Comedy Festival." At 9:15 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY PALACE AT GRILL 93, Andover. "Boston Comedy Festival."
DICK DOHERTY'S COMEDY VAULT, Boston. "Boston Comedy Festival."
HOLIDAY INN SELECT, Boston. "Beantown Madness" with Dick Doherty.
HONG KONG, Cambridge. "Thursday Night Fights" starring Tim McIntyre.
IMPROV ASYLUM THEATER, Boston. "Improv Night."
NICK'S COMEDY STOP, Boston. "Boston Comedy Festival."

concerts

POPULAR

THURSDAY 29

BRYAN ADAMS performs at 8 p.m. at Lowell Memorial Auditorium, 50 East Merrimack St., Lowell. Tickets $34.50-$42.50; 931-2000.
JOHN WHELAN performs at 7 p.m. at West Roxbury Branch Library, 1961 Centre St., West Roxbury. Free; 536-5400.

FRIDAY 30

ALTAN perform at 8 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $22-$28; (617) 931-2000.
CLAIRVOYANCE AND PATRICK EMSWEILER perform at 9 p.m. at Rhythm & Muse, 403A Centre St., Jamaica Plain. Tickets $5; 524-6622.
KRIS DELMHORST, LISA HOUSEMAN, AND VANESSA TRIEN perform at 8 p.m. at Pilgrim Church, 24 Athens St., North Weymouth. Tickets $12; (781) 335-0249.
DISTURBED, TOADIES, MUDVAYNE, NONPOINT, AND SKRAPE perform at 7:30 p.m. at Tsongas Arena, 300 Arcand Dr., Lowell. SOLD OUT.
KALLET, EPSTEIN & CICONE perform at 8 p.m. at St. John's Methodist Church, 80 Mt. Auburn St., Watertown. Tickets $15; (617) 924-3795.
MC BREATH, SLATER, PDSAINTS, AND ROXIE perform at 9 p.m. at Brandeis University, 415 South St., Waltham. Tickets $5; (781) 736-2000.
MAUREEN McGOVERN AND JOHN PIZZARELLI perform at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $25-$45; 482-6661.
THE MISSION 120, FASTLANE, TREATMENT BOUND, LONG SHOT, AND SGT. PETERSON & THE CHICAGO POLICE perform at 6 p.m. at First Unitarian Church, 35 Church St., Watertown. Tickets $6; (617) 924-6143.
MUSTARD'S RETREAT perform at 8:30 p.m. at Unitarian Church, 28 Mugford St., Marblehead. Tickets $12; (781) 631-8987.
TED PALASHIS performs at 8 p.m. at Mocha Java Coffeehouse, 1267 River St., Hyde Park. Free; (617) 364-1991.
JOHN PIZZARELLI performs at noon at Borders, 151 Andover St., Peabody. Free; (978) 538-0089.
THERE WERE WIRES, AS THE SUN SETS, THE HARMONY SET, DISANTIUN SKASS, AND THE DEDICATION perform at 7:30 p.m. at Mass. College of Art, 621 Huntington Ave., Boston. Tickets $5; (617) 232-1555.

SATURDAY 31

ASHLEY BALLARD performs at 1 p.m. at Macy's, 1245 Worcester Rd., Natick. Free; (508) 650-6400.
BC BOP perform at 8 p.m. at Boston College, 140 Comm. Ave., Chestnut Hill. Tickets $5; (617) 552-3018.
CANNAE, JERICHO, DESENSITIZED, I REPRESS, HOSSTYLE, ON BROKEN WINGS, AND LAST MAN STANDING perform at 5 p.m. at VFW Hall, 10 Allen St., Clinton. Tickets $7; (978) 365-9036.
LAURIE GELTMAN AND CEREBRAL INK perform at 8 p.m. at Pilgrim Church, 24 Athens St., North Weymouth. Tickets $12; (781) 335-0249.
LORI McKENNA, KRIS DELMHORST, AND MARK ERELLI perform at 7:30 p.m. at Somerville Theatre, 55 Davis Sq., Somerville. Tickets $16-$18; (617) 931-2000.
THE MR. CURT TRIO performs at 8 p.m. at Mocha Java Coffeehouse, 1267 River St., Hyde Park. Free; (617) 364-1991.
THE PAPERBOYS perform at 8 p.m. at

Continued on page 12

THE BLACK HORSE TAVERN/ DURGIN PARK
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Friday, April 6 • $15 DARK STAR ORCHESTRA
Thursday, April 12 • $13.50 DISPATCH
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Thu 4/5 Machinery Hall Search Engine
Fri 4/6* THE AMAZING CROWNS The Photon Torpedos
Sat 4/7 SOLD OUT! Amy Ray The Butchies Tami Hart
Wed 4/11 NEW SHOW! Amy Correia Clare Burson
Thu 4/12* David J (Love and Rockets, Bauhaus) Nina Hynes • Kristen Barry
Fri 4/13 The Gentlemen Dave Aaronoff and The Details Tyler Keith and The Preacher's Kids
Sat 4/14* Comelan Presents Fighting Gravity Division Street Granian
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Continued from page 11

Emerson Umbrella, 40 Stow St., Concord. Tickets $15; (978) 369-4127.

THE VIGILANTES, DUMPSTER JUNKIES, TOXIC NARCOTIC, CRASH DAMAGE, AND SCUM BITCH perform at 1 p.m. at Elks Lodge, 852 Bearses Way, Hyannis. Tickets $5; (508) 771-1549.

SUNDAY 1

ALASDAIR FRASER & TONY McMANUS perform at 7:30 p.m. at Museum of Our National Heritage, 33 Marrett Rd., Lexington. Tickets $18; (781) 862-7837.

KRS-ONE, MR. LIF, AKROBATIK, AND THE FORMULA perform at 7 p.m. at Orpheum Theatre, 1 Hamilton Pl., Boston. Tickets $30-$35; 931-2000.

VIRGINIA RODRIGUES AND MORENO VELOSO perform at 7:30 p.m. at Somerville Theatre, 55 Davis Sq., Somerville. Tickets $22-$28; (617) 931-2000.

LICIA SKY performs at 2 p.m. at Borders, 151 Andover St., Peabody. Free; (978) 538-0089.

MONDAY 2

JA RULE, 112, AND DAVE HOLLISTER perform at 7 p.m. at Orpheum Theatre, 1 Hamilton Pl., Boston. Tickets $46.50-56.50; 931-2000.

TUESDAY 3

NEC HONORS JAZZ & CONTEMPORARY IMPROVISATION ENSEMBLES perform at 8 p.m. at Jordan Hall, NEC, 30 Gainsborough St., Boston. Free; 585-1122.

WEDNESDAY 4

DUOTONE, CLAIRVOYANCE ENSEMBLE, AND TIGER SAW perform at 8 p.m. at Mass. College of Art, 621 Huntington Ave., Boston. Free; (617) 232-1555.

"JAZZ JAM" with Luther Gray is at 9 p.m. at Out of the Blue Gallery, 168 Brookline St., Cambridge. Donations accepted; 354-5287.

THURSDAY 5

DAVID SANCHEZ performs at 8 p.m. at JHCC, 85 West Newton St., Boston. Tickets $14; (617) 927-1744.

TESLA perform at 7:30 p.m. at Orpheum Theatre, 1 Hamilton Pl., Boston. Tickets $24.50; 931-2000.

CLASSICAL

THURSDAY 29

BOSTON CONSERVATORY OPERA PRESENTS CAVALLI'S *L'EGISTO* Thurs.-Sat. at 8 p.m. at the Boston Conservatory Theatre, 31 Hemenway St., Boston. Tickets $26; (617) 912-9142.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY INGO METZMACHER performs the Overture to Weber's *Oberon*, Mendelssohn's Violin Concerto in E minor, with Joshua Bell, Henze's Symphony No. 8, and Richard Strauss's *Don Juan* Thurs. at 8 p.m., Fri. at 1:30 p.m., and Sat. at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $24-$79; (617) 266-1200. The Thurs. and Sat. performances are officially sold out.

FRIDAY 30

BOSTON BEL CANTO OPERA presents arias at 8 p.m. at St. Paul's Church, 15 St. Paul St., Brookline. Tickets $15; (617) 424-0900.

BOSTON LYRIC OPERA CONDUCTED BY STEPHEN LORD PRESENTS DONIZETTI'S *THE DAUGHTER OF THE REGIMENT*, with Tracy Dahl as Marie, Theodore Green as Tonio, and Dorothy Byrne as the Marquise. Fri. at 7:30 p.m., Sun. at 3 p.m., and Tues. at 7:30 p.m. at the Shubert Theatre, 265 Tremont St., Boston. Tickets $27.50-$108; (800) 447-7400.

BOSTON VIRTUOSI perform works by Copland, Stravinsky, Corigliano, and Ellington at 8 p.m. at Faneuil Hall, Boston. Tickets $19-$25; (617) 547-8860.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER performs Beethoven's Serenade for Flute, Violin, and Viola, Villa-Lobos's Suite for Soprano and Violin (1923), with Heidi Grant Murphy, Debussy's Sonata for Flute, Viola, and Harp, and John Tavener's *To a Child Dancing in the Wind*, with Heidi Grant Murphy, at 8 p.m. at Jordan Hall, NEC, 30 Gainsborough St., Boston. Tickets $16-$28; (617) 482-6661.

ELIZABETH KEUSCH gives a vocal recital at 12:15 p.m. at Old South Meeting House, 310 Washington St., Boston. Free; (617) 482-6439.

TIMOTHY SMITH gives an organ recital at 12:15 p.m. at Trinity Church, Copley Sq., Boston. Free; (617) 536-0944.

BOSTON CONSERVATORY OPERA PRESENTS *L'EGISTO*. See listing for Thurs.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY INGO METZMACHER. See listing for Thurs.

SATURDAY 31

BOSTON, NEW YORK, AND WASHINGTON GAY MEN'S CHORUSES present "With Voices Raised" at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $12-$35; (617) 266-1200.

BROOKLINE CHORUS performs the Mozart Requiem at 8 p.m. at Boston College, 140 Comm. Ave., Chestnut Hill. Tickets $25; (617) 277-4593.

JONATHAN COHLER gives a clarinet recital at 8 p.m. at Jordan Hall, NEC, 30 Gainsborough St., Boston. Tickets $15-$25; (617) 536-2412.

VIVIAN HAGNER gives a violin recital at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 the Fenway, Boston. Tickets $17; (617) 734-1359.

THE SIXTEEN present "The Mystery of the Cross" at 8 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $18-$42; (617) 661-1812.

WELLESLEY COLLEGE CHOIR AND THE US NAVAL ACADEMY MEN'S GLEE CLUB perform Haydn's *The Creation* at 8 p.m. at Wellesley College, 106 Central St., Wellesley. Free; (781) 283-2028.

BOSTON CONSERVATORY OPERA PRESENTS *L'EGISTO*. See listing for Thurs.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY INGO METZMACHER. See listing for Thurs.

SUNDAY 1

GABRIELIUS ALEKNA performs piano music by Bach, Chopin, and others at 3 p.m. at the First & Second Church, 66 Marlborough St., Boston. Tickets $20; (617) 267-6730.

"BELMONT OPEN SING" features Bach's Mass in B minor, Part 2, at 7:30 p.m. at Payson Park Church, 365 Belmont St., Belmont. Tickets $6; (617) 484-4696.

ANDREA BOCELLI performs at 7 p.m. at the FleetCenter, 1 FleetCenter Ln., Boston. Tickets $75-$400; (617) 931-2000.

BOSTON COLLEGE FLUTE ASSOCIATION performs at 8 p.m. at BC, 140 Comm. Ave., Chestnut Hill. Free; (617) 552-6004.

BOSTON ORCHESTRA AND CHORALE perform at 4 p.m. at Madison Park High School, 55 New Dudley St., Roxbury. Donations accepted; (617) 445-9588.

BOSTON SYMPHONY CHAMBER PLAYERS perform Haydn's Divertimento in E-flat for Horn, Violin, and Cello, Shapero's String Quintet, and Beethoven's Quintet in E-flat for Piano and Winds at 3 p.m. at Jordan Hall, NEC, 30 Gainsborough St., Boston. Tickets $16-$28; (617) 266-1200.

BOSTON UNIVERSITY OPERA performs arias by Mozart, Puccini, and Berlioz at 2:30 p.m. at St. Paul's Church, 15 St. Paul St., Brookline. Free; (617) 730-2385.

"CHORAL EVENSONG" is at 5 p.m. at Christ Church, Zero Garden St., Cambridge. Free; (617) 876-0200.

JOHN GIBBONS performs harpsichord music by François and Louis Couperin at 3 p.m. at the Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $20; (617) 369-3770.

JON GILLOCK performs organ music by Messiaen at 4 p.m. at Mission Church, 1545 Tremont St., Boston. Tickets $25; (617) 241-8500.

BENJAMIN HOADLEY performs bassoon music by Villa-Lobos and others at 8 p.m. at Jordan Hall, NEC, 30 Gainsborough St., Boston. Free; (617) 585-1122.

"MARNI NIXON MASTER CLASS" is at 3 p.m. at Boston Conservatory, 8 the Fenway, Boston. Tickets $5; (617) 912-9142.

NEW YORK COLLEGIUM presents "Sacred London" at 7:30 p.m. at St. Paul's Catholic Church, Bow & Arrow Sts., Cambridge. Tickets $20-$30; (888) 593-4050.

NEWTON SYMPHONY ORCHESTRA AND THE CHARNESS FAMILY QUINTET perform works by Bach, Beethoven, and others at 2 p.m. at Rashi School Auditorium, 15 Walnut Park, Newton. Tickets $10; (617) 965-2555.

PIFFARO RENAISSANCE BAND perform works by Josquin, Isaac, and others at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 the Fenway, Boston. Tickets $17; (617) 734-1359.

PRO ARTE CHAMBER ORCHESTRA performs at 3 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $9-$39; (617) 496-2222.

MEGAN SHARP AND JONATHAN SCHAKEL perform chamber music by Haydn, Mozart, and Reichardt at 3 p.m. at Loring-Greenough House, 12 South St., Jamaica Plain. Tickets $12; (617) 524-3158.

ISAAC STERN performs Beethoven's Violin Sonata No. 1, Mendelssohn's String Quartet No. 1, with the Emerson String Quartet, and Bolcom's Piano Quintet, with Yefim Bronfman and the Emerson String Quartet, at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $35-$58; (617) 266-1200.

WEST END TRIO perform works by Ravel, Schumann, and Dvořák at 3 p.m. at All Saints Church, 209 Ashmont St., Dorchester. Tickets $10; (617) 469-6046.

BOSTON LYRIC OPERA PRESENTS DONIZETTI'S *THE DAUGHTER OF THE REGIMENT*. See listing for Fri.

MONDAY 2

HAWTHORNE STRING QUARTET performs at 8 p.m. at Boston College, 140 Comm. Ave., Chestnut Hill. Free; (617) 552-6004.

NEC CHAMBER PLAYERS perform works by Rossini, Schubert, and others at 8 p.m. at Jordan Hall, NEC, 30 Gainsborough St., Boston. Free; (617) 585-1122.

TUESDAY 3

BOSTON UNIVERSITY CHAMBER ORCHESTRA AND SYMPHONIC CHORUS perform Mendelssohn's *Elijah* at 8 p.m. at the Tsai Performance Center, BU, 685 Comm. Ave., Boston. Free; (617) 353-3349.

LUIZ MANTOVANI gives a guitar recital at 12:15 p.m. at King's Chapel, 58 Tremont St., Boston. $2 donation; (617) 227-2155.

PATRICIA McCARTY performs viola music by Beethoven, Hindemith, and others at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956.

BOSTON LYRIC OPERA PRESENTS DONIZETTI'S *THE DAUGHTER OF THE REGIMENT*. See listing for Fri.

WEDNESDAY 4

"BOSTON SYMPHONY ORCHESTRA YOUTH CONCERT" is Wed. at 10 and 11:50 a.m. and Thurs. at 10 a.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $8; (617) 266-1200.

ANDREW MARK AND LUCIENNE DAVIDSON perform Poulenc's Cello Sonata No. 1 at 12:15 p.m. at the French Library, 53 Marlborough St., Boston. Free; (617) 912-0400.

THURSDAY 5

NEC PERCUSSION ENSEMBLE performs works by Irwin Bazelon and others at 8 p.m. at Jordan Hall, NEC, 30 Gainsborough St., Boston. Free; (617) 585-1122.

"BOSTON SYMPHONY ORCHESTRA YOUTH CONCERT." See listing for Wed.

dance

PERFORMANCE

THURSDAY 29

BOSTON BALLET PRESENTS *THE HUNCHBACK OF NOTRE DAME* Thurs. at 7 p.m., Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 2 p.m., and Tues. and Wed. at 7 p.m. (same schedule for the following weekend) at the Wang Theatre, 270 Tremont St., Boston. Tickets $23-$73; (800) 447-7400.

MARCUS SCHULKIND DANCE COMPANY presents "Farewell to Arms and Legs" Thurs.-Sat. at 8 p.m. and Sun. at 5 p.m. at Green Street Studios, 185 Green St., Cambridge. Tickets $15; (617) 864-3191.

FRIDAY 30

APARNA SINDHOOR DANCE THEATER GROUP performs Sindhoor's *River Rites* Fri.-Sat. at 8 p.m. at Dance Complex, 536 Mass. Ave., Cambridge. Tickets $12; (617) 776-7939.

BOSTON BALLET PRESENTS *THE HUNCHBACK OF NOTRE DAME*. See listing for Thurs.

MARCUS SCHULKIND DANCE COMPANY. See listing for Thurs.

SATURDAY 31

APARNA SINDHOOR DANCE THEATER GROUP. See listing for Fri.

BOSTON BALLET PRESENTS *THE HUNCHBACK OF NOTRE DAME*. See listing for Thurs.

MARCUS SCHULKIND DANCE COMPANY. See listing for Thurs.

SUNDAY 1

BOSTON BALLET PRESENTS *THE HUNCHBACK OF NOTRE DAME*. See listing for Thurs.

MARCUS SCHULKIND DANCE COMPANY. See listing for Thurs.

TUESDAY 3

BOSTON BALLET PRESENTS *THE HUNCHBACK OF NOTRE DAME*. See listing for Thurs.

WEDNESDAY 4

BOSTON BALLET PRESENTS *THE HUNCHBACK OF NOTRE DAME*. See listing for Thurs.

THURSDAY 5

BOSTON BALLET PRESENTS *THE HUNCHBACK OF NOTRE DAME*. See listing for previous Thurs.

PARTICIPATORY

THURSDAY 29

DICK SYATT'S SINGLES DANCES are Thurs. at 8 p.m. at Vincent's Nightclub, 6 Billings St., Randolph, and Fri. and Sat. at 8 p.m. at the Palace, Rte. 99, Saugus. Tickets $5-$7; (978) 443-8131.

EXPERIENCED INTERNATIONAL FOLK DANCE is at 8 p.m. at First Unitarian Church, 404 Concord Ave., Belmont. Tickets $6; (617) 491-6083.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $5; (617) 354-1340.

SALSA DANCE is at 8:30 p.m. at Karoun Restaurant, 839 Washington St., Newtonville. Tickets $10; (617) 964-3400.

SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $2; (978) 745-2229.

SWING DANCE is at 8:30 p.m. at Knights of Columbus, 323 Washington St., Brighton. Tickets $8; (617) 254-8700.

TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8:30 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12-$14; (617) 876-9330.

YOUNG PROFESSIONALS NIGHT is at 9 p.m. at Il Panino, 295 Franklin St., Boston. Free; (617) 338-1000.

FRIDAY 30

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.

DANCE FRIDAY is an open-style dance at 8:30 p.m. at the Arlington Town Hall, 730 Mass. Ave., Arlington Center. Tickets $7; (617) 876-3050.

INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, Paul Revere Rd., Arlington Heights. Tickets $6, $4 for students; (617) 491-6083.

INTERNATIONAL FOLK DANCE PARTY features music by the Cambridge Folk Orchestra from 8:15 to 11 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Tickets $4; (781) 272-0396.

SALSA AND MERENGUE DANCE is at 9 p.m. at the Jorge Hernández Cultural Center, 85 West Newton St., Boston. Tickets $14; (617) 927-1744.

SALSA DANCE is at 7:30 p.m. at Grace United Methodist Church, 56 Magazine St., Cambridge. Tickets $5; (617) 547-4000.

SINGLES DANCE NEW ENGLAND is at 8 p.m. at the American Legion Hall, 357 Great Rd., Bedford. Tickets $7, $6 before 8:30 p.m.; (617) 325-4900.

SWING DANCE is at 7:30 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $10-$12; (617) 277-3777.

TANGO DANCE is at 10:30 p.m. at Rialto, 1 Bennett St., Cambridge. Tickets $10; (617) 661-5050.

DICK SYATT'S SINGLES DANCES. See listing for Thurs.

SATURDAY 31

ARGENTINE TANGO DANCE is at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $10; (617) 699-6246.

BALLROOM DANCE is from 8:30 p.m. to midnight at Phillips Congregational Church, 111 Mt. Auburn St., Watertown. Tickets $9; (508) 875-1007.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at Scout House, 74 Walden St., Concord. Tickets $6; (617) 547-7781.

RYLES DANCE HALL is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.

DICK SYATT'S SINGLES DANCES. See listing for Thurs.

SUNDAY 1

BEGINNERS' TWO-STEP DANCE is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $7, (508) 485-2040.

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.

INTERNATIONAL FOLK DANCING is from 7:30 to 11 p.m. with instruction at 7 p.m. at the Stratton Student Center's Sala de Puerto Rico (second floor), MIT, 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-FOLK.

ISRAELI DANCING is at 11 a.m. at Temple Israel, Longwood Ave. and Plymouth St., Boston. Tickets $5; (617) 566-3960.

ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mt. Auburn St., Cambridge. Tickets $3, $2 for students; (617) 254-HORA.

SCOTTISH COUNTRY DANCE is from 6:30 to 8:30 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $4; (617) 325-6657.

SWING DANCE with instruction and live band is at 6 p.m. at the Sit 'n Bull Pub, 163 Main St., Maynard. Tickets $8; (978) 897-4663.

MONDAY 2

BALKAN DANCE CLASS is at 7:30 p.m. at Green Street Studio, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.

GREEK FOLK DANCING is from 7 to 9 p.m. at the Taxiarchae Greek Orthodox Church, 25 Bigelow Ave., Watertown. Tickets $10; (617) 547-1095.

ISRAELI FOLK DANCING is at 8 p.m. at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-6084.

LINE DANCE is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $5; (508) 485-2040.

NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at Scout House, 74 Walden St., Concord. Tickets $6; (781) 272-0396.

SCOTTISH COUNTRY DANCE is at 8 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $6; (617) 484-0950.

TUESDAY 3

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Wate St., Wakefield. Tickets $7; (617) 246-9663.

COUNTRY DANCE SOCIETY TUESDAY SERIES is at 8 p.m. at Park Avenue Congregational Church, Paul Revere Rd., Arlington Heights. Tickets $6; (781) 662-6710.

SWING NIGHT is at 10 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $6; (617) 266-2258.

WEDNESDAY 4

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.

ENGLISH COUNTRY DANCE is from 7:30

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APRIL 7 JOHN VALBY
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A NEW & FUNNIER COMEDY ITALIAN WEDDING
ROSIE'S BACHELORETTE PARTY APRIL 13
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WORCESTER @ AKU AKU
FRI CHANCE
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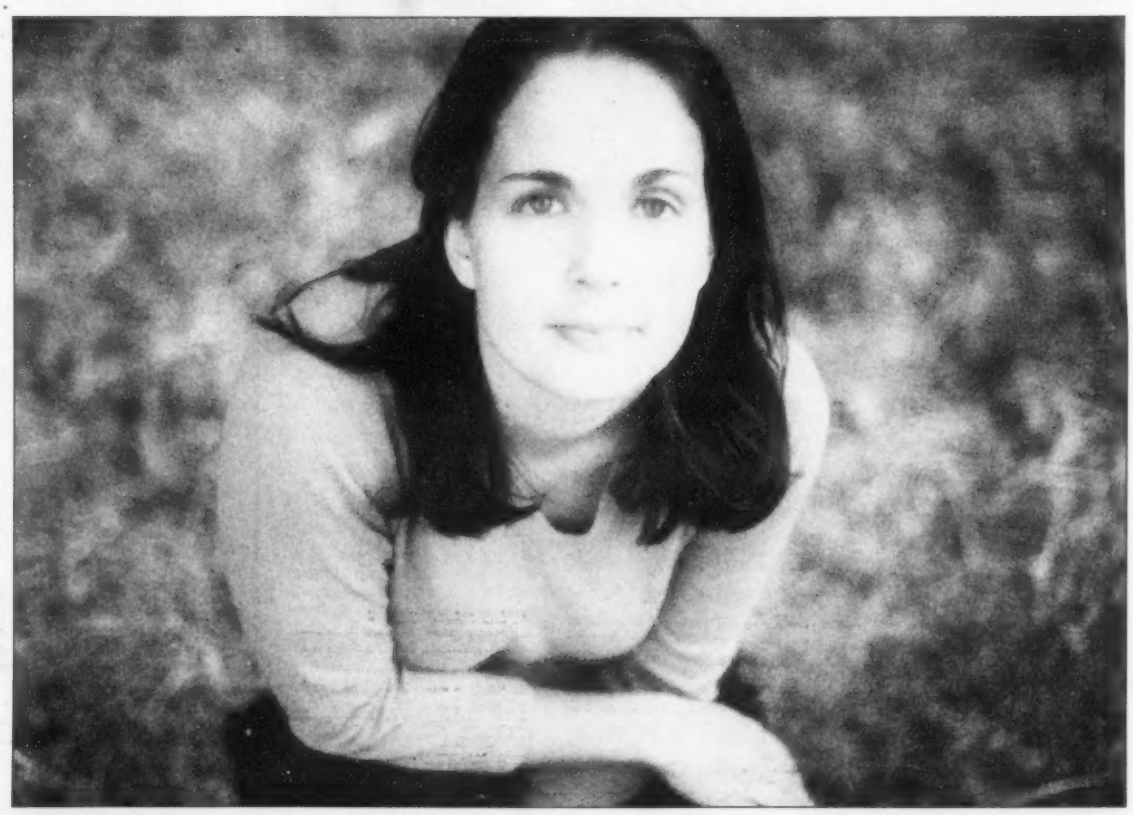

LORI MCKENNA *plays the Somerville Theatre on Saturday.*

to 10:30 p.m. at Park Avenue Congregational Church, Paul Revere Rd., Arlington Heights. Tickets $6, $3 for students; (617) 354-1340.
FRAMINGHAM INTERNATIONAL FOLK DANCE is from 8 to 10:30 p.m. at Fayville Village Hall, Central and Grove Sts., Southborough. Tickets $3.50; (508) 872-4110.
ISRAELI DANCE is at 7:30 p.m. with instruction at 7 p.m. at the Stratton Student Center's Sala de Puerto Rico (second floor), MIT, 84 Mass. Ave., Cambridge. Free; (617) 253-FOLK.
SINGLES DANCE is at 8 p.m. at Good Time Emporium, 30 Assembly Square Mall, Somerville. Tickets $5; (617) 628-5559.
SWING, BALLROOM, AND LATIN DANCING is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $8; (508) 485-2040.

THURSDAY 5
DICK SYATT'S SINGLES DANCES. See listing for previous Thurs.
EXPERIENCED INTERNATIONAL FOLK DANCE. See listing for previous Thurs.
NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.
SALSA DANCE. See listing for previous Thurs.
SCOTTISH COUNTRY DANCE. See listing for previous Thurs.
SWING DANCE. See listing for previous Thurs.
TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.
YOUNG PROFESSIONALS NIGHT. See listing for previous Thurs.

events

THURSDAY 29
CAMBRIDGE ART COUNCIL GRANT AWARDS CELEBRATION is at 5:30 p.m. at Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Free; 577-1400.

FRIDAY 30
"ANGER AND LOVE: WOMEN'S PERFORMING ARTS SHOWCASE" is Fri.-Sat. at 7 p.m. at Northeastern University, 360 Huntington Ave., Boston. Tickets $5; (617) 905-5413.
REGIONAL COLLEGE PERFORMANCE ART SHOW is Fri.-Sat. at 8 p.m. at Mobius, 354 Congress St., Boston. Tickets $6; (617) 542-7416.

SATURDAY 31
CHEF DANIEL BRUCE WINE DINNER is at 6 p.m. at Boston Harbor Hotel, 70 Rowes Wharf, Boston. Tickets $150; (888) 660-WINE.
THE J CONNECTION '70S PARTY is at 8 p.m. at the International, 184 High St., Boston. Tickets $10-$20; (617) 542-4747.

SUNDAY 1
BOSTON, ENGLAND CELEBRATION is at 2 p.m. at Boston Public Library, Copley Sq., Boston. Free; 536-5400.

MONDAY 2
NAPA VALLEY WINE DINNER is at 7 p.m. at Boston Harbor Hotel, 70 Rowes Wharf, Boston. Tickets $115; (888) 660-WINE.

TUESDAY 3
ARCHERY SUMMIT PINOT NOIR WINE DINNER is at 7 p.m. at Boston Harbor Hotel, 70 Rowes Wharf, Boston. Tickets $115; (888) 660-WINE.

WEDNESDAY 4
JUSTIN MEYER WINE DINNER is at 7 p.m. at Boston Harbor Hotel, 70 Rowes Wharf, Boston. Tickets $125; (888) 660-WINE.

THURSDAY 5
ALCOHOL SCREENING is from 11 a.m. to 5 p.m. at New England Medical Center, 750 Washington St., Boston, and 11 a.m. to 3 p.m. at South Boston Behavioral Health Program, 58 Old Colony Ave., South Boston. Free; (617) 636-7566.
MARK MITTON performs at 3 p.m. at Mass. College of Art, 621 Huntington Ave., Boston. Free; (617) 879-7726.
STERLING VINEYARDS WINE DINNER is at 7 p.m. at Boston Harbor Hotel, 70 Rowes Wharf, Boston. Tickets $115; (888) 660-WINE.

fairs

FRIDAY 30
BOSTON ANTIQUES SHOW is Fri.-Sat. from 11 a.m. to 8 p.m. and Sun. from 11 a.m. to 6 p.m. at Boston Center for the Arts Cyclorama, 539 Tremont St., Boston. Tickets $10; (617) 787-2637.

SATURDAY 31
FRENCH LIBRARY TRAVEL FAIR is from 10 a.m. to 5 p.m. at French Library, 53 Marlborough St., Boston. Tickets $10; (617) 912-0400.
GREENBERG TRAIN SHOW is Sat. from 11 a.m. to 5 p.m. and Sun. from 11 a.m. to 4 p.m. at Shriners Auditorium, 99 Fordham Rd., Wilmington. Tickets $6; (781) 665-6466.
HOLI FESTIVAL is from 11 a.m. to 4 p.m. at Saffron Restaurant & Bar, 279A Newbury St., Boston. Free; (617) 247-4112.
BOSTON ANTIQUES SHOW. See listing for Fri.

SUNDAY 1
BOSTON ANTIQUES SHOW. See listing for Fri.
GREENBERG'S TRAIN SHOW. See listing for Sat.

WEDNESDAY 4
ACCESS NON-PROFIT CAREER FAIR & EXPO is from 9:30 a.m. to 4:30 p.m. at Castle at Park Plaza, Arlington St. & Columbus Ave., Boston. Tickets $15; (800) 206-8351.

benefits

FRIDAY 30
FRENCH LIBRARY TRAVEL FAIR GALA is at 6 p.m. at French Library, 53 Marlborough St., Boston. Tickets $55; (617) 912-0400.
MYSTIC CHORALE BENEFIT CONCERT is at 8 p.m. at Museum of Our National Heritage, 33 Marrett Rd., Lexington. Tickets $20; (781) 648-1515.

SATURDAY 31
BOSTON INSTITUTE FOR ARTS THERAPY CARNIVALE MASKED BALL is at 6:30 p.m. at Marriott Hotel, 110 Huntington Ave., Boston. Tickets $100; (617) 288-5858.
GREATER BOSTON FOOD BANK SECOND HELPING GALA is at 7 p.m. at 600 Club, Fenway Park, 4 Yawkey Way, Boston. Tickets $100; (617) 552-4700.
LYNN MUSEUM ANTIQUE AUCTION is at 9 a.m. at Central Congregational Church, 97 Broad St., Lynn. Free; (781) 592-2465.

gay & lesbian

THURSDAY 29
30+ LESBIAN RAP is at 7 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; 354-8807.

SATURDAY 31
TIFFANY AFTER DARK FUNDRAISER is at 7:30 p.m. at Ramada Inn, Rte. 95 Exit 35, Woburn. Tickets $20; (781) 891-9325.

MONDAY 2
LESBIAN RAP is at 7:30 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; 354-8807.

THURSDAY 5
30+ LESBIAN RAP. See listing for previous Thurs.

readings

THURSDAY 29
ANDRE DUBUS III signs his *Bluesman* at 7 p.m. at WordsWorth Books, 30 Brattle St., Cambridge. Free; 354-5201.
FLORENCE LADD signs her *Sarah's Psalm* at 7 p.m. at Jamaicaway Books and Gifts, 676 Centre St., Jamaica Plain. Free; 983-3204.
FRED MARCHANT reads at 6:30 p.m. at JHCC, 85 West Newton St., Boston. Free; (617) 927-1730.
MARSHA MIRKIN signs her *She Is a Tree of Life* at 12:30 p.m. at Brandeis University, 415 South St., Waltham. Free; (781) 736-8100.
JANE ROESSNER signs her *A Decent Place to Live* at 2 p.m. at Boston Public Library, Copley Sq., Boston. Free; 536-5400.
SHARON STROM signs her *Political Women* at 5 p.m. at Schlesinger Library, Harvard University, Brattle & Garden Sts., Cambridge. Free; 495-8647.
JEAN TROUNSTINE signs her *Shakespeare Behind Bars* at 6 p.m. at New Words Bookstore, 186 Hampshire St., Cambridge. Free; 876-5310.

FRIDAY 30
WILLIAM CORBETT signs his *Back and Forth* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
HENRY FLESH, TOM COLE, AND JOE WESTMORELAND read at 8 p.m. at Gallery Bershad, 99 Dover St., Somerville. Tickets $5; (617) 629-9400.
"SHARING THE FIRE STORYTELLING CONFERENCE" is Fri. at 6 p.m. and Sat.-Sun. at 8:30 a.m. at Tang Center, MIT, Cambridge. Tickets $190; (781) 324-1758.

SATURDAY 31
"POETRY OPEN MIC" with host Deb Priestley is at 8 p.m. at Out of the Blue Gallery, 168 Brookline St., Cambridge. Donations accepted; 354-5287.
ELKE SCHMITTER, CHRISTOPH PETERS, AND INKA PAREI read at 3 p.m. at Goethe-Institut Boston, 170 Beacon St., Boston. Free; (617) 262-6050.
CHRISTINE SHEA signs her *Moira's Crossing* at 2 p.m. at Hyde Park Branch Library, 35 Harvard Ave., Boston. Free; (617) 361-2524.
"SHARING THE FIRE STORYTELLING CONFERENCE." See listing for Fri.

SUNDAY 1
CHRISTINE AMMER signs her *Unsung* at 2 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 552-7145.
ARTHUR SCHLESINGER, JR. signs his *A Life in the Twentieth Century* at 2 p.m. at JFK Library & Museum, Columbia Point, Boston. Free; (617) 929-4571.
DAVID SEDARIS reads at 8 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $25-$35; (617) 496-2222.
"SHARING THE FIRE STORYTELLING CONFERENCE." See listing for Fri.

MONDAY 2
"*AGNI 53* RELEASE PARTY" is at 7 p.m. at Cambridge Public Library, 449 Broadway, Cambridge. Free; 349-4040.
AVI PRIMOR signs his *Europe, Israel, and the Middle East* at 5 p.m. at Brandeis University, 415 South St., Waltham. Free; (781) 736-2756.
"STONE SOUP POETRY OPEN MIC" is at 7:30 p.m. at the Middle East Downstairs, 472 Mass. Ave., Cambridge. Tickets $4; 864-EAST.
KIM TODD signs her *Tinkering with Eden* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
NATASHA TRETHEWEY AND BRENDA SHAUGHNESSY read poetry at 4 p.m. at Harvard University, 6 Ash St., Cambridge. Free; 495-8212.

TUESDAY 3
"AGAPE POETRY OPEN MIC" is at 8 p.m. at Community Church of Boston, 565 Boylston St., Boston. $1 donation; 489-0519.
JAMIE CLARKE signs his *We're So Famous* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newtonville. Free; (617) 244-6619.
THOMAS F. CONNOLLY signs his *George Jean Nathan and the Making of Modern American Drama Criticism* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
MARK EPSTEIN signs his *Going on Being* at 7 p.m. at WordsWorth Books, 30 Brattle St., Cambridge. Free; 354-5201.
STEVE KRUG signs his *Don't Make Me Think* at 6 p.m. at Boston Public Library, Copley Sq., Boston. Free; (617) 573-8509.
TONI MORRISON speaks at 4 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Free; (617) 496-2222.
JODI PICOULT signs her *Salem Falls* at 7:30 p.m. at Framningham Public Library, 49 Lexington St., Framingham. Free; (508) 879-3570.

WEDNESDAY 4
ROBERT COHEN signs his *Inspired Sleep* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
RICHARD FLANAGAN signs his *The Death of a River Guide* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newtonville. Free; (617) 244-6619.
GLYN MAXWELL signs his *Time's Fool* at 5:30 p.m. at Houghton Library, Harvard Sq., Cambridge. Free; (617) 495-2454.
DAVID WALLEY signs his *Teenage Nervous Breakdown* at 7 p.m. at Harvard Square Coop, 1400 Mass. Ave., Cambridge. Free; (617) 499-2000.
STANLEY WILLIAMS signs his *Surviving Galeras* at 7 p.m. at WordsWorth Books, 30 Brattle St., Cambridge. Free; 354-5201.

THURSDAY 5
BONNIE BISHOP AND CONRAD SQUIRES read poetry at 7:30 p.m. at Medford Public Library, 111 High St., Medford. Free; (781) 395-7950.
KEVIN BOWEN reads poetry at 7 p.m. at Lower Mills Branch Library, 27 Richmond St., Boston. Free; (617) 298-7841.
JYL LYNN FELMAN signs her *Never a Dull Moment* at 4 p.m. at Brandeis University, 415 South St., Waltham. Free; (781) 736-8100.
EUGENE GLORIA signs his *Drivers at the Short-Time Motel* at 8 p.m. at Harvard University, 26 Plympton St., Cambridge. Donations accepted; (617) 547-4648.
STEVEN GREENBLATT signs his *Hamlet in Purgatory* at 7 p.m. at Holyoke Center, Harvard Sq., Cambridge. Free; (800) 542-READ.
ALICE HOFFMAN signs her *Aquamarine* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
IBBETSON STREET PRESS POETS read at 8 p.m. at Rhythm & Muse, 403A Centre St., Jamaica Plain. Free; (617) 522-3407.
JANICE LEVINE signs her *Why Do Fools Fall in Love* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newtonville. Free; (617) 244-6619.
BILL LITTLEFIELD signs his *Prospect* at 7 p.m. at Barnes & Noble, 660 Beacon St., Boston. Free; (617) 236-7421.
ANDREW McALEER signs his *Appearance of the Counsel* at 11:30 a.m. at the College Club, 44 Comm. Ave., Boston. Free; (781) 862-4240.
"MY FAVORITE POEM OPEN MIC" is at 6 p.m. at New Words Bookstore, 186 Hampshire St., Cambridge. Free; (617) 876-5310.
JOHN EDGAR WIDEMAN reads at 7:30 p.m. at Boston College, 140 Comm. Ave., Chestnut Hill. Free; (617) 552-3739.

talks

THURSDAY 29
"THE FEDERAL HOME IN NEW ENGLAND" is a discussion at 6 p.m. at SPNEA, 1 Bowdoin Sq., Boston. Tickets $18; 570-9105.
"THE HISTORY OF FOLK MUSIC IN NEW ENGLAND" is a lecture by Millie Rahn at 12:15 p.m. at Old South Meeting House, 310 Washington St., Boston. Tickets $5; 482-6439.
"JAMAICA PLAIN WOMEN'S HISTORY" is a lecture by Mary Smoyer at 6 p.m. at Jamaica Plain Branch Library, 12 Sedgwick St., Jamaica Plain. Free; 524-2053.
"PIRANESI AND THE ESTABLISHMENT OF THE TOURIST VIEWPOINT" is a lecture by Dean McCannell at 6:30 p.m. at Isabella Stewart Gardner Museum, 280 the Fenway, Boston. Tickets $7; 278-5102.
"TEN FILMS THAT CHANGED THE MOVIES" is a lecture by Daniel Kimmel at 7 p.m. at Brookline High School, 115 Greenough St., Brookline. Tickets $5; 730-2700.
"WAYS TO RECONCILIATION IN BOSNIA AND ISRAEL" is a lecture by John Woodall at 7:15 p.m. at Newton Free Library, 330 Homer St., Newton. Free; 552-7145.

FRIDAY 30
"CIVIC LEADERSHIP: IS THERE A CRISIS?" is a discussion at 6 p.m. at BU School of Management, 595 Comm. Ave., Boston. Free; (617) 353-2312.

SUNDAY 1
"THE ARAB-ISRAELI PEACE PROCESS" is a lecture by Leonard Hausman at 10 a.m. at Temple Israel, Longwood Ave. & Plymouth St., Boston. Free; (617) 566-3960.
"CHINA" is a lecture by Ann & John Watt at 10:30 a.m. at Ethical Society of Boston, 1 Follen St., Cambridge. Free; (617) 739-9050.
"THE FTAA AND IMMIGRATION" is a discussion at 3 p.m. at JHCC, 85 West Newton St., Boston. Free; (617) 628-3685.
"IMAGES OF WOMEN IN THE MEDIA" is a lecture by Gail Dines at 11 a.m. at Community Church of Boston, 565 Boylston St., Boston. Free; 266-6710.
HY LOCKHART gives a jazz seminar at 4 p.m. at Jamaicaway Books, 676 Centre St., Jamaica Plain. Free; 983-3204.
"PARATUBERCULOSIS BACTERIA IN MILK" is a lecture by Michael Greger at 4 p.m. at Country Life Vegetarian Restaurant, 200 High St., Boston. Free; (617) 424-8846.

TUESDAY 3
"GENEALOGY AT THE NATIONAL ARCHIVES" is a lecture by Walter Hickey at 7:30 p.m. at Medford Public Library, 111 High St., Medford. Free; (781) 395-7950.
"THE LIFE AND ARTISTRY OF GEORGIA O'KEEFFE" is a lecture by Gershon Weisenberg at 10:30 a.m. at North End Branch Library, 25 Parmenter St., Boston. Free; (617) 227-8135.
"MEXICO AND THE NEW ADMINISTRATION OF VINCENTE FOX" is a lecture by Carlos Rico at 6 p.m. in the Mezzanine Conference Room, Boston Public Library, Copley Sq., Boston. Free; (617) 536-5400.
"PSYCHOTHERAPY" is a lecture by Laura Corry-Cather at 7:30 p.m. at Robbins Library, 700 Mass. Ave., Arlington. Free; (781) 729-5068.
AMARTYA SEN speaks at 5:30 p.m. at Boston Research for the 21st Century, 396 Harvard St., Cambridge. Tickets $10; (617) 491-1090.
"WOMEN AND THE EXODUS" is a lecture by Marc Brettler at noon at Brandeis University, 415 South St., Waltham. Free; (781) 736-8100.

WEDNESDAY 4
"DEVELOPMENTAL BIOLOGY" is a lecture by Kelly McLaughlin at 4 p.m. at Harvard University, 6 Ash St., Cambridge. Free; 495-8212.
"HOW VISION IMPACTS LITERACY" is a discussion at 6 p.m. at Harvard Graduate School of Education, 3 Garden St., Cambridge. Free; (617) 495-0740.
"IN THE COMPANY OF GORILLAS" is a lecture by Amy Vedder at 6 p.m. at Harvard Museum of Natural History, 24 Oxford St., Cambridge. Free; (617) 384-8309.
"SHOULD RACE BE A PLUS FACTOR IN UNIVERSITY ADMISSIONS?" is a discussion at 6:30 p.m. at Tsai Performance Center, BU, 685 Comm. Ave., Boston. Free; (617) 358-0067.

THURSDAY 5
"THE COCONUT GROVE FIRE" is a lecture by Erik Anderson at 7 p.m. at Orient Heights Branch Library, 18 Barnes Ave., East Boston. Free; (617) 567-2516.
"THE FEDERAL HOME IN NEW ENGLAND" is a discussion at 6 p.m. at SPNEA, 1 Bowdoin Sq., Boston. Tickets $18; 570-9105.
"RAMONES AROUND THE WORLD" is a slide lecture by Marky Ramone with special guest Duncan Wilder Johnson at 8 p.m. at Mass. College of Art, 621 Huntington Ave., Boston. Tickets $8; (617) 232-1555.
DAVID McGEE speaks at 7 p.m. at Art Institute of Boston, 700 Beacon St., Boston. Free; (617) 349-8579.
"19TH-CENTURY BOSTON ARCHITECTURE" is a lecture by Roger Reed at 12:15 p.m. at Old South Meeting House, 310 Washington St., Boston. Tickets $5; 482-6439.
"READING CONTEMPORARY SHORT STORIES" is a lecture by Bette Lehman at 7 p.m. at Brookline High School, 115 Greenough St., Brookline. Tickets $5; (617) 730-2700.
"WIDOWHOOD IN RURAL INDIA" is a discussion at 5:30 p.m. at Charles Hotel, 1 Bennett St., Cambridge. Free; (617) 496-3478.

TONI MORRISON *speaks at Sanders Theatre on Tuesday.*

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art listings

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

Boston Art Dealers' Association "First Thursday" features extended hours April 5 until 7 p.m. at Howard Yezerski Gallery, Alpha Gallery, Robert Klein Gallery, Andrea Marquit Fine Arts, Pepper Gallery, Gallery NAGA, Arden Gallery, Pucker Gallery, Chase Gallery, and Nielsen Gallery, all between 14 and 179 Newbury St., Boston. Call 859-0190.

NEWBURY STREET/ BACK BAY

ALFRED J. WALKER FINE ART (617-247-1319), 158 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m. Permanent collection features American and Continental paintings and drawings of the 19th and 20th centuries.

ALLIANZA CONTEMPORARY CRAFTS (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through April 30: "Mentors in Glass."

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through April 4: "Aaron Fink: Works on Paper."

AMERICAN ROYAL ARTS ANIMATION ART GALLERY (617-424-0640), 166 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Ongoing exhibitions of celluloids and drawings used in the production of cartoons and animated films.

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through March 31: works by Anne Packard.

ART INSTITUTE OF BOSTON (617-262-1223), 700 Beacon St., Boston. Mon.-Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m.

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through April 17: works by Michael Ashkin, Jan Henle, and Paul Seawright.

BOSTON PYSCHOANALYTIC SOCIETY AND INSTITUTE (617-266-0953), 15 Commonwealth Ave., Boston. Mon.-Wed., 10 a.m.-4 p.m.; Thurs.-Fri., 11 a.m.-3 p.m. March 30-May 11: "Selections from the Provincetown Art Association and Museum Collection." Reception March 30, 6-8 p.m.

CAMELOT GALLERY (800-956-5618), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

CHAPPELL GALLERY (617-236-2255), 14 Newbury St., Boston Tues.-Sat., 11 a.m.-5:30 p.m. Through April 7: "Northern Lights."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. April 4-30: paintings by Cynthia Packard. Reception April 4, 5-7 p.m. Through April 2: works by Stephen Coyle.

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through April 14: "Patrons' Choice."

ECLIPSE GALLERY (617-247-6730), 167 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. April 3-28: sculpture by Richard Perry. Reception April 6, 6-8 p.m.

EQUATOR GALLERY (617-266-4110), 218 Newbury St., Boston. Tues.-Thurs., noon-6 p.m.; Fri.-Sun., 11 a.m.-7 p.m. Ongoing: South American jewelry, weavings, ceramics, and woodcarvings.

EXOTICAR MODEL GALLERY (617-267-8368), 114 Newbury St., Boston. Call for hours. Ongoing: automotive art, novelty clothing, collectibles, die-cast models, and exotic cars.

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. March 30-April 28: "Joseph Barbieri: Here and There." Reception March 30, 6-8 p.m.

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

JUDI ROTENBERG GALLERY (617-437-1518), 130 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through March 30: "Wanderlust."

JUDY ANN GOLDMAN FINE ART (617-424-8468), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through March 31: "Julia Jacquette: Virtues & Vices."

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, including works by Henry Munyaradzi and Gladman Zinyeka.

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-6 p.m. Through May 2: paintings and drawings by Adolph Gottlieb.

MPG (617-437-1596), 285 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through April 2: "Maggi Brown and Brenda Star: Body Parts."

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through March 31: paintings by Laurel Hughes.

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. March 30-May 1: paintings by Andrew Nixon. Reception March 30, 6-8 p.m.

SOCIETY OF ARTS AND CRAFTS (617-266-1810), 175 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through April 29: glassworks by Lino Tagliapietra.

ST. GEORGE GALLERY (617-424-0024), 162 Boylston St., Boston. Call for hours. Through March 31: "Landscapes," paintings by William St. George.

ROSS MOFFETT'S *WINTER FROM THE SHIRT FACTORY STUDIO* *is among the "Selections from the Provincetown Art Association and Museum Collection" on view at the Boston Psychoanalytic Society, March 30 through May 11.*

A TOUCH OF FRANCE GALLERY (617-262-0252), 173 Newbury St., Boston. Mon.-Sat., 10 a.m.-7 p.m.; Sun., 10 a.m. to 6 p.m. Ongoing: paintings by French artists.

VOSE GALLERIES (617-536-6176), 238 Newbury St., Boston. Mon.-Fri., 8 a.m.-5:30 p.m., Sat., 9 a.m.-4 p.m. Through April 21: "Harvesting Nature's Bounty."

WENTWORTH GALLERY (617-262-8770), 73 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. March 30-31: paintings by Maxwell Parsons. Reception Fri.-Sat., 5-8 p.m.

SOUTH END

ARS LIBRI (617-357-4212), 560 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 10 a.m.-6 p.m. Through April 14: "Memories Lost and Found: The Drawings of Rose deSmith Greenman."

BERNARD TOALE GALLERY (617-482-2477), 450 Harrison Ave., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through March 31: works by Larimer Richards.

BROMFIELD GALLERY (617-451-3605), 560 Harrison Ave., Boston. Wed.-Sat., noon-5 p.m. March 28-April 21: works by Don Smith and Beth Duerr. Reception March 31, 4-6 p.m.

GALLERY FIVE NORTH (617-426-8426), 354 Congress St. #501, Boston. Thurs.-Sat., noon-5 p.m. Through April 1: "Chroma: Contemporary Boston Colorists."

GALLERY FX (617-695-2808), 39 Thayer St., Boston. Mon.-Sat., noon-5 p.m. Through April 18: "Paine Scholarship Winners and Finalists Exhibit."

GENOVESE/SULLIVAN GALLERY (617-426-9738), 47 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through April 4: "Afterimage," works by Kelly Spalding.

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Wed.-Sat., noon-6 p.m. Through May 26: "African Stools."

KAJI ASO STUDIO (617-247-1719), 40 St. Stephen St., Boston. By appointment only. Through April 6: "Forest," paintings by Marjorie Layman.

KINGSTON GALLERY (617-423-4113), 37 Thayer St., Boston. Wed.-Sat., noon-5 p.m. Through March 31: "Transit," artworks by Randy Le Sage.

SOUTH END BRANCH LIBRARY (617-536-8241), 685 Tremont St., Boston. Mon.-Wed., 10 a.m.-6 p.m.; Thurs., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m. April 3-May 3: landscape paintings by Barry McPherson. Reception April 3, 2-4 p.m. Through April 10: "Matthew Rich: Frames of Reference."

SPACE 12 (617-423-9760), 12 Union Park St., Boston. Wed., 6-9 p.m.; Thurs.-Sat., 1-5 p.m. Through April 14: "Tom Moran: Rescue."

DOWNTOWN

CROSSTOWN ART GALLERY (617-720-0100), 1 North Sq., Boston. Call for hours. Through April 15: "Homecooking," paintings by Anne Haney.

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. March 30-May 6: "Internal Drive"; "Lite Show." Reception March 30, 6-9 p.m.

GALLERY M3, (617-654-1665), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-5 p.m. Through April 28: "Space Crafter," drawings by Linda Price-Sneddon.

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES HEADQUARTERS (617-570-9105), 1 Bowdoin Sq., Boston. Mon.-Fri., 10 a.m.-4 p.m. Through April 30: "Pilgrims, Patriots & Products: Selling the Colonial Image."

STUDIO SOTO (617-423-SOTO), 300 Summer St., Boston. By appointment only. Through March 31: "Push," paintings by Brian Blanchard.

OTHER BOSTON NEIGHBORHOODS

ALLSTON SKIRT GALLERY (617-254-7027), 129 Braintree St., Allston. Wed.-Sat., noon-5 p.m. Through April 28: "Painting, Etc.," featuring works by Sharon Kaitz and B. Wurtz.

ARTS & MORE (617-522-0089), 31 Germania St., Jamaica Plain. Daily, 10:30 a.m.-6 p.m. Ongoing: works by Henry DeLeon, Roy Kavetsky, J. Gregory Cisneros, Michael Shores, and others.

CONNOLLY BRANCH LIBRARY (617-522-1960), 433 Centre St., Jamaica Plain. Call for hours. April 1-30: "History Encased: Jamaica Pond." Through March 31: paintings by Larry Johnson.

DIETRICH VON BUHLER GALLERY (617-783-2421), 16 Ashford St., Allston. Sat., 2-4 p.m. Through April 14: "Lung," works by Ean White.

DISTILLERY (617-464-3561), 516 East Second St., South Boston. Tues.-Fri., 10 a.m.-5 p.m.; Sat., noon-5 p.m. Through April 7: vedeo works by Karyn Kirk, Luke Adams, Suara Welitoff.

ELIAS FINE ART (617-783-1888), 120 Braintree St., Rear, Allston. Wed.-Sat., noon-5 p.m. Through April 28: "Chuck Holtzman: Five Years of Drawing."

GALLERY AT GREEN STREET (617-522-0000), 141 Green St., Jamaica Plain. Wed.-Sat., noon-5 p.m.; Tues.-Thurs., 6-9 p.m. Through April 14: group show.

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through March 31: "Views, Reflection, and Self."

HYDE PARK BRANCH LIBRARY (617-361-2524), 35 Harvard Ave., Boston. Call for hours. April 1-30: "Sew Me a Story." Through March 31: "All Things Irish."

JAMESON AND THOMPSON (617-524-1805), 15 Greenview Ave., Jamaica Plain. Tues.-Fri., 9 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. March 31-April 14: group exhibition. Reception March 31, 8-10 p.m.

MOBIUS (617-542-7416), 354 Congress St., Boston. Wed.-Sat., noon-5 p.m. April 4-21: "Domestic Archaeology: Site/Insite." Through March 31: "Translating: Denmark to Boston," installation by Line Bruntse and Andy Mauery.

PAOLO'S TRATTORIA (617-354-5287), 251 Main St., Charlestown. Call for hours. Through April 30: paintings by Christian Brunner.

REVOLVING MUSEUM (617-439-8617), 288-300 A St., Boston. Tues.-Fri., noon-6 p.m.; Thurs. until 8 p.m. Through April 20: installation and sculpture by Heloisa Escudero.

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. April 2-30: "Ellen McGill: Arnold Arboretum." Through March 31: "Teapots, Orchids & Maeve's Boots."

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BROOKLINE LUNCH (617-354-5287), 9 Brookline St., Cambridge. Call for hours. Through March 31: works by Art Nigren.

CAMBRIDGE ART ASSOCIATION Lowell Street Gallery (617-876-0246), 25 Lowell St., Cambridge. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m. Through April 12: "Beauty."

CAMBRIDGE ARTISTS COOPERATIVE (617-868-4434), 59A Church St., Cambridge. Mon.-Sat. 10 a.m.-6 p.m., Thurs. 10 a.m.-8 p.m.; Sun., 1-6 p.m. Through April 1: "Book Arts: Images and Words."

CITIZENS BANK CENTRAL SQUARE BRANCH (617-354-5287), 617 Mass. Ave., Cambridge. Call for hours. Through March 31: works by Deepak Shrestha.

GALLERY BERSHAD (617-629-9400), 99 Dover St., Somerville. Mon.-Fri., 9 a.m.-5 p.m. Through April 13: group show featuring works by David Levine, Antonio Adriano Puleo, Karen Dow, and Laurel Sparks.

GARGOYLES ON THE SQUARE (617-776-5300), 219 Elm St.,Somerville. Call for hours. Through April 15: paintings by Susan Schrader.

MIDDLE EAST (617-864-EAST), 472 Mass. Ave.,Cambridge. Call for hours. Through March 31: works by Catherine O'Brien, Terry Noyes, and Ans Purins.

OUT OF THE BLUE GALLERY (617-354-5287), 168 Brookline St., Cambridge. Wed.-Sun., noon-5 p.m. April 1-May 31: fourth anniversary show. Through March 31: works by Jeff Troldahl, Sue Carlin, and Lelii Stevens.

SACRAMENTO STREET GALLERY (617-349-6287), at the Agassiz Community Center, 20 Sacramento St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through April 6: "Maud Morgan Visual Arts Center Exhibit."

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through March 31: works by Deborah Kehs.

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Call for hours. Through March 31: works by Nyk Porter.

TOSCANINI'S (617-492-7725), 899 Main St., Cambridge. Mon.-Fri., 7 a.m.-10 p.m.; Sat.-Sun., 9 a.m.-10 p.m. Through March 30: "Recent Developments by Christa Brask: Portraits, Landscapes and Still Lifes."

WAINWRIGHT BANK (617-349-4380), 1 Broadway, Cambridge. Mon.-Fri., 8:30 a.m.-4:30 p.m. Through April 13: paintings and sculpture by David Shapiro.

BROOKLINE/ NEWTON

ARTESANO GALLERY (617-558-2783), 757A Beacon St., Newton. Mon.-Wed., 10 a.m.-6 p.m.; Thurs.-Sat., 10 a.m.-7 p.m.; Sun., 11 a.m.-3 p.m. April 1-15: handbags by Kei Ito. Through March 31: sculpture by Andrew Chyluck.

BOSTON SCULPTORS AT CHAPEL GALLERY (617-244-4039), 60 Highland St., West Newton. Wed.-Sat., 1-5:30 p.m.; Sun., 11 a.m.-5:30 p.m. Through April 1: "Leslie Wilcox: Crushables."

JANUS (617-739-5769), 77 Harvard St., Brookline. Mon.-Sat., 10 a.m.-8 p.m.; Sun., 10 a.m.-6 p.m. March 30-April 3: drawings by Alexander Valdman. Reception March 31, 6-9 p.m.

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER Starr Gallery (617-558-6485), 333 Nahanton St., Newton. Mon.-Thurs., 10 a.m.-4 p.m.; Fri., 10 a.m.-2 p.m.; Sun., 11 a.m.-4 p.m.; Tues.-Wed., 6-9 p.m. Through April 29: "Alberi Alcalay: A Life in Art."

NEW ART CENTER (617-964-3424), 61 Washington Park, Newtonville. Mon.-Fri., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through April 6: "Siblings: Affinity/Rivalry."

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton Centre. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. April 3-29: "Anthony Apesos: Osiris Paintings." Reception April 5, 7 p.m. April 3-29: "Nancy Alimansky: Landscapes and Jazz Musicians." Reception April 3, 7-8:30 p.m. Through March 29: paintings by Joan Clark; Monotype Guild of New England Exhibit.

SUBURBS: SOUTH

ART ADVISORY/BOSTON (617-698-9700), 11 High St., Milton. Fri., noon-5 p.m. Through April 27: "Wood, Clay, Paper," mixed-media group show. Reception April 1, 2-5 p.m.

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through April 15: works by Kaji Aso.

VENTRESS LIBRARY (781-837-8091), Webster St., Marshfield. Mon.-Wed., 9:30 a.m.-9 p.m.; Thurs.-Sat., 9:30 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through March 31: "Familiar Places & Open Spaces," watercolors by Maureen Brookfield.

SUBURBS: NORTH

ACACIA GALLERY (978-283-7200), 33 Main St., Gloucester. Wed.-Sun., 11 a.m.-5 p.m. Through April 1: group show.

ARLINGTON CENTER FOR THE ARTS Gibbs Gallery (781-648-6220), 41 Foster St., Arlington. Mon.-Fri., 9 a.m.-6 p.m. April 2-May 11: "Inside/Out." Through April 4: "Visions & Views."

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Tues.-Sat., 11 a.m.-5 p.m.; Sun., noon to 4 p.m. Through April 15: "Home? Crosscurrents in Contemporary South Asian/American Art."

FIREHOUSE CENTER FOR THE PERFORMING ARTS (978-462-7336), Market Sq., Newburyport. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through April 1: paintings by Gail Martin.

HERITAGE STATE PARK (978-794-1655), 1 Jackson St., Lawrence. Daily, 9 a.m.-4 p.m. Through March 30: "Irish Art Exhibit."

MINGO GALLERY (978-927-5964), 252 Cabot St., Beverly. Tues.-Sat., 10 a.m.-5 p.m. Through April 1: "Melange," featuring works by Alice Gardner and Yvonne Trabucco.

SUBURBS: WEST

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m; until 7 p.m. on Wed. Through April 19: paintings by Peri Schwartz. Reception March 31, 4-6 p.m.

DEPOT SQUARE GALLERY (781-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-4 p.m. Through April 29: "Natalie Warshawer: Impressions." Reception April 1, 2-5 p.m.

WELLESLEY HISTORICAL SOCIETY (781-235-6690), 229 Washington St., Wellesley. Thurs., 4:30-7:30 p.m.; Sat., 1:30-3:30 p.m.; Mon., Wed., 2-4:30 p.m. Through May 31: "Worked with Infinite Patience: The Lace Collection of Esther Oldham."

CAPE COD

FINE ARTS WORK CENTER Hudson D. Walker Gallery (508-487-9960), 24 Pearl St., Provincetown. Mon., Thurs.-Fri., 5-8 p.m.; Sat., noon-4 p.m. and 5-8 p.m.; Sun., noon-5 p.m. Through April 10: "Visual Arts Fellows Exhibit." Reception Friday, 6-8 p.m.

SAXONVILLE STUDIOS (508-877-4458), 1602B Concord St., Framingham. Sat.-Sun., noon-5 p.m. March 31-April 1: open studios.

museums

AMERICAN TEXTILE HISTORY MUSEUM (978-441-0400), 491 Dutton St., Lowell. Tues.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-4 p.m. Admission $5, $3 for seniors, students, and ages 6-16, free for ages 6 and under. The Museum houses the nation's largest collection of artifacts and documents relating to America's textile manufacture. Through May 27: "Textile Art from Southern Appalachia: The Quiet Work of Women."

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2, free for children. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "The Metal Art of Anatoli Avetian"; "Armenian Contemporary Art."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. April 4-29: "Dorothy Krause: Sacred and Mundane."

ATTLEBORO MUSEUM (508-222-2644), 86 Park St., Attleboro. Tues.-Sat., 10 a.m.-8 p.m.; Sun., noon-4 p.m. Suggested donation $2. Through April 22: "The Fine Art of the Illustrator."

BOSTON BEER MUSEUM AND VISITORS' CENTER (617-522-9080), 30 Germania St., Jamaica Plain. Tours Thurs.-Fri. at 2 p.m.; Sat. at noon, 1, and 2 p.m. Admission $2. View two centuries of beer memorabilia and learn about the brewing process.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues.-Wed., 6:30 p.m.; Thurs. and Sat., 11 a.m.

— McKim Building (ext. 2366). Through March 31: "Adolescents and Adults in Relationships."

— Boston Room (ext. 2336). April 1-30: "Virginia Woolf: The Evolving World." Through March 30: photos by Vilna Shul.

— Deferrari Hall (ext. 2336). April 3-27: "Aprons: A Mini History.' Through March 30: photos by Emily Corbato.

— Wiggin Gallery (ext. 2280). Through May 27: "Proof in Print: A Community of Printmaking Studios." Reception March 29, 5-7 p.m. Through March 30: "The Brink's Job Exhibit."

BOSTON TEA PARTY MUSEUM (617-338-1773), Congress St. Bridge, Boston. Daily, 9 a.m.-6 p.m. Admission $8, $7 for students, $4 for children. A floating exhibit featuring a full-scale working replica of one of the ships involved in the infamous Boston Tea Party, the movie "Paul Revere Remembers," and continuous group-participation reenactments.

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $4, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "Secrets in the Sand: Solving the Mystery of Wing Island."

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Vilage. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CAPTAIN FORBES HOUSE (617-696-1815), 215 Adams St., Milton. Tues.-Thurs., Sun., 1-4 p.m. Admission $3, $1.50 for seniors, students, and teachers, free for ages 12 and under. Through April 22: "Lincoln Collection Exhibit."

CAROUSEL STATION (617-925-0472), 205 Nantasket Ave. at the Wharf, Hull. Daily, 10 a.m.-9 p.m. The Station is a festival museum complex centered around a 1928 Paragon Carousel, and also includes a museum about steamboats, hotels, and trains, a gift shop, café, and visitors' center.

CHARLES RIVER MUSEUM OF INDUSTRY (781-893-5410), 154 Moody St., Waltham. Thurs., Sat., 10 a.m.-5 p.m., and by appointment. Admission $4, $2 for students and seniors. Exhibits explore the industrial revolution, technology, and innovation, including "The Textile Mill," "The Auto Plant," "The Watch Factory," "Going to Work," and "The Employment Office." Guided tours include machine demonstrations.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $7, $6 for children over two and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "Come Sing and Dance" at 11 a.m. on Wed. and Fri., "Explore and Discover Together" at 2 p.m. on Wed., and "New Balance Climb," ongoing. Current exhibits include: "Boats Afloat," featuring an 800-gallon Channel tank; "Under the Dock," a giant-scale simulated underwater landscape with a 14' fiberglass lobster; "Build It!," a mock neighborhood market in Boston; "Japanese House," a two-story house from Kyoto; and "Teen Tokyo," an exhibit about fashion, food, sports, music, and family life of Japanese youth. Through April 30: "Go Figure!"

COMMONWEALTH MUSEUM (727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Toward a Better Life: Massachusetts Workers and Their Unions."

CONCORD MUSEUM (978-369-9609), 200 Lexington Rd., Concord. Mon.-Sat., 11 a.m.-4 p.m.; Sun., 1-4 p.m. Starting April 1: Mon.-Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $10, $9 for seniors, $5 for students and children. Exhibits of furniture and decorative art objects documenting domestic life in Concord from 1635-1890. On display are Paul Revere's lantern from the Old North Church, and belongings of Emerson and Thoreau. Through June 10: "Extending the View," photos by Richard Cheek. Ongoing: "Why Concord?" a permanent exhibition of Concord's history.

DANFORTH MUSEUM OF ART (508-620-0050), 123 Union Ave., Framingham. Mon.-Fri., 9 a.m.-5 p.m.; Tues.-Thurs., 6-10 p.m. Admission $3, $2 for students and seniors, children under 12 free. Museum's collection includes American art from the 18th, 19th, and 20th centuries, including a children's gallery and a permanent collection of Hopi Kachina dolls. Through April 1: "Ernest Withers: The Picture Tells the Story."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors, students, and children. Through May 28: "Lighten Up: Art with a Sense of Humor." Through June 10: "Just the Thing! The Object in Contemporary Outdoor Sculpture." Ongoing: "Welcome to the House of Art: An Installation by Todd McKie"; "Abstract Expressionism/Figurative Expressionism: Common Ground."

— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include Roberly Bell's "Garden Project," David Berry's "Sphere IV," Chakaia Booker's "Dialogue with Myself," Elliott Offner's "Figure from the Sea," and Leslie Wilcox's "Sentry Stand."

FRANKLIN PARK ZOO (617-541-5466), 1 Franklin Park Rd., Boston. Mon.-Fri. 10 a.m.-5 p.m.; Sat. Sun. 10 a.m.-6 p.m. Admission $7, $6 for seniors, $4 for ages 2-15. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "African Tropical Forest," "Giraffe Savannah," and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures. Ongoing: "Farmyard Exhibit."

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $3, $2 for seniors and students, $1 for children. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through May 20: glassworks by Lino Tagliapietra.

GIBSON HOUSE MUSEUM (617-267-6338), 137 Beacon St., Boston. Call for hours. Built in 1859 and preserved as a legacy of the Victorian era, the Museum is open for tours Sat.-Sun at 1, 2, and 3 p.m.

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-5 p.m. Admission $4, $3.50 for seniors, $2 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour (all visitation is guided).

HERITAGE PLANTATION (508-888-3300), Pine and Grove Sts., Sandwich. Daily, 10 a.m.-5 p.m. Admission $9, $8 for seniors, $4.50 for ages 6-18, free for ages 5 and under. Exhibits include "Is She or Isn't He?: Identifying Gender in Folk Portraits of Children," featuring 75 children's portraits by American folk artists including Mary and Francis Wilcox, John Brewster, Jr., Ruth Henshaw Bascom, and Horace Bundy; a display of over 50 carvings by Elmer Crowell; "Artists and Uniforms: The World War II Experience," featuring drawings, prints and paintings depicting various theaters of war, and a display of uniforms and artifacts; and "Work, Play, and Stereotypes: Selections from the MacMillan Collection of Currier and Ives."

HIGGINS ARMORY MUSEUM (508-853-6015), 100 Barber Ave., Worcester. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Admission $5.75, $5 for seniors, $4.75 for ages 6-16, free for ages 5 and under. Through June 3: "Romance in Steel: The Heritage of Armor." Ongoing: "Arms and Armor Around the World"; "Battle of Grandson"; "The Nightwatchman," a charcoal drawing by Norman Rockwell; "The Armorer's Craft." "Mars and the Muses."

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Daily, 10 a.m.-5 p.m. Admission $8, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden café. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables", "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston.

Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors and students, free for children, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through April 1: "Olafur Eliasson: Your Only Real Thing Is Time."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun. 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID ($3 on Wed.), free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Through April 29: "The Art of the Cross: Medieval Piety in the Gardner Museum."

JACKSON HOMESTEAD (617-552-7238), 527 Washington St., Newton. Mon.-Thurs., noon-5 p.m. Admission $2, $1 for children and seniors. Home of abolitionist William Jackson, includes exhibitions on Newton and regional history highlighting the community as an early railroad hub and the home itself as a stop on the Underground Railroad. Children's gallery features hands-on exhibits. Ongoing: "Building and Living in 20th Century Newton"; "What Makes Community: Sense of Place in Chestnut Hill, Oak Hill & Thompsonville"; "The Jacksons' Contribution to Newton"; "Children's Gallery & Abolition Room"; "Dolls from Around the World."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-929-4500), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad." Through April 30: "John F. Kennedy: Man of the Sea." Through Feb. 28: "Jacqueline Kennedy: The White House Years."

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Fri., noon-4:30 p.m.; Sat.-Sun., 10 a.m.-4:30 p.m. Free. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longefellow. Tour information available at Visitor Information Booth in Harvard Square.

LONGYEAR MUSEUM (617-277-8943), 120 Seaver St., Brookline. Tues.-Sat., 10 a.m.-4:15 p.m.; Sun., 1-4:15 p.m. Admission $3. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. The Museum also maintains three Massachusetts houses in which Eddy lived, at 23 Paradise Road, Swampscott (599-1853), open Mon.-Sat., 10 a.m.-5 p.m.; Sun., 2-5 p.m.; 277 Main St., Amesbury (277-8943), hours by appointment; and 133 Central St., Stoughton (277-8943), hours by appointment. The houses are open May 1 through Oct. 31, and admission is $2, $1 for students.

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Sat., noon-3 p.m. Donation $3, $1 for children. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Tues.-Sun., 10 a.m.-4 p.m. Admission $6, $4 for seniors and students. $2 for ages 6-16; free for ages 5 and under. Current exhibitions: "Tim Hawkinson: Uberorgan"; "Full Moon on the Hoosic," wall drawing by Mike Glier; "Ron Kulvila: Visitations."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement. Through April 29: "Art and Soul from Symphony Hall."

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission $12, $10 for seniors and students, free for ages 17 and under, $2 after 5 p.m. on Thurs.-Fri., free after 4 p.m. on Wed. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "European Painting and Decorative Arts Walks" begin at 2:30 p.m.; Introductory tours are also offered **Sat.** at 11 a.m. and 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: March 31-Sept. 19: "Piranesi and Architectural Fantasy." Through July 29: "From Head to Toe: Selections from the Costume Collection." Through April 8: "Traveling Scholars." Ongoing: "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "The Art of Africa, Oceana, and the Ancient Americas"; "Egyptian Funerary Arts and Ancient Near East Galleries."

— Gallery lectures are free with museum admission. **Thurs.:** at 11 a.m., "American Painting: The Artist and the Model," presented by Sally Leahy. **Sat.:** at noon, "A Taste for Texture: Art of the Northern Renaissance," presented by Jennifer Kessner. **Sun.:** at 2 p.m., "Elemental Art: Earth and Air," presented by Henry Tate. **Wed.:** at 6 p.m., "Martyrdom in Medieval Art." **Following Thurs.:** at 11 a.m., "European Painting on the Eve of the Renaissance," presented by Amy Morel.

MUSEUM OF OUR NATIONAL HERITAGE (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Initiating America: Three Centuries of Lodge Life." Through Sept. 9: "Return to Route 66." Through April 22: "The Bicycle Takes Off: From Boneshaker to Boom." Ongoing: "The Enchanted Clocks of George McFadden"; "Made in Massachusetts."

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m. Admission $10, $7 for seniors and ages 3-11. The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Through June 30: "Prehistoric Worlds: Backyard Discoveries."

Ongoing: "Galileo's Odyssey." "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection."

— Admission to Omni, laser, and planetarium shows is $7.50, $5.50 for ages 3-11 and seniors. "Dance of Light," Fri.-Sun., 5:30 p.m.; "Laser Bizkit," Thurs.-Sat., 9:15 p.m.; "Laser Floyd," Fri.-Sat., 10:30 p.m.; "Laser Pop Rox," Thurs.-Sat., 8 p.m.; "Laser Zeppelin," Sun., 8 p.m.; "Laser Aerosmith," Sun., 9:15 p.m. Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Catastrophies in Space: When Stars End Their Lives" and "Welcome to the Universe," daily.

MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Through May 27: "Microcars: The Little Car That Could"; "From Carriages to Motorcars"; "Weld Garden, Brookline."

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 9 a.m.-6 p.m. Admission $8, $5 for students and seniors, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: a tribute to the history of basketball in the Olympic games.

NEW BEDFORD ART MUSEUM (508-961-3072), 608 Pleasant St., New Bedford. Mon.-Wed., Sat., 9 a.m.-5 p.m.; Thurs.-Fri., 9 a.m.-9 p.m.; Sun., 11 a.m.-5 p.m. Tickets $3, $2 for seniors and students, free for ages 16 and under when accompanied by an adult. Through March 30: "John Magnan: Body Image/Body Essence."

NEW BEDFORD WHALING MUSEUM (508-997-0046), 18 Johnny Cake Hill, New Bedford. Mon.-Wed., Fri.-Sun., 9 a.m.-5 p.m.; Thurs., 9 a.m.-8 p.m. Admission $4.50, $3.50 for seniors, $3 for children, free for ages 5 and under. Sept. 28-May 31: "A View from the Cupola: New Bedford's Changing Landscape." Ongoing: "Whalers Go West: The Lure of Gold"; "The Chronicle of the Blue Whale"; "Moby-Dick: the Men and the Voyages"; "Joshua Slocum: Alone Around the World"; "A Wind from the North: The Turn of the Last Century through the Eyes of Clifford W. Ashley."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13, $11 for seniors, $7 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 187,000-gallon giant ocean tank, where visitors can observe coral reef fishes, pick up a horseshoe crab, and observe regularly scheduled shark feedings.

— Ongoing exhibits: "Nyanja! Africa's Inland Sea"; "Rivers of the Americas," including animals from the Amazon and Connecticut Rivers; the ecology-oriented "Boston Harbor: the Place, the Problem, the Plan"; "Storm over Stellwagen," an interactive multimedia aquatic exhibit; "Sea Otters"; "Aquarium Medical Center," a public expansion of the aquarium's veterinary care hospital; "The *Matthew*."

— Aquarium Harbor Tours depart daily from Central Wharf at 12:30 and 2:30 p.m. Tickets $9, $7 for teens, $6.50 for children.

— "Unforgettable Boston," a 20-minute interactive movie highlighting many of Boston's favorite landmarks, runs continuously Mon.-Fri. from 10 a.m. to 4 p.m. and Sat.-Sun. from 10 a.m. to 5 p.m. Tickets $4, $3 for seniors and ages 3-11; (800) 296-7600.

NEW ENGLAND PIRATE MUSEUM (978-741-2800), 274 Derby St., Salem. Daily, 9:30 a.m.-6 p.m. Admission $4, $2.50 for children. The museum features a dock-side village, a pirate ship and 80-foot cave, and 60 life-sized pirates from yesteryear including Blackbeard and Captain Kidd. Also depicts colonial American life and New England pirates.

NORMAN ROCKWELL MUSEUM (413-298-4100), Stockbridge. Mon.-Fri., 11 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $9, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator."

OLD NORTH CHURCH (617-523-6676), 193 Salem St., Boston. Daily, 9 a.m.-5 p.m. Tickets $8, $5 for ages 15 and under. Built in 1723, Boston's oldest church continues as an active Episcopal Church with services every Sunday.

OLD SOUTH MEETING HOUSE (617-482-6439), 310 Washington St., Boston. Daily, 10 a.m.-4 p.m. Starting April 1: Daily, 9:30 a.m.-5 p.m. Admission $3, $2.50 for students and seniors, $1 for children. A museum and historic site built in 1729 as a Puritan house of worship, the Meeting House served as the location for meetings of Colonial revolutionaries leading up to the war for independence. Ongoing: "Voices of Protest."

OLD STATE HOUSE (617-720-3290), 206 Washington St., Boston. Daily, 9 a.m.-5 p.m. Admission $3, $2 for students and seniors, $1 for ages 6-18. Ongoing exhibits detail the history of Boston during the Revolution, the history of firefighting, the John Hancock family, inns and taverns, and the Massachusetts Supreme Judicial Court. Also administers a Boston reference library and photographic resource center at 15 State St. Ongoing: "A History of Boston through Fire."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-4:15 p.m. Starting April 1: Daily, 9:30 a.m.-4:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $10, $8 for seniors and students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Through April 29: "Ebony and Ivory: Furniture from British India and Ceylon." Ongoing: "The Saltonstall Family Portraits"; "A Folk Art Sampler"; "The Real Witchcraft Papers."

— Liberty Street Building. Tours given at 2 p.m. daily. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804).

SALEM MARITIME NATIONAL HISTORIC SITE (978-740-1660), 193 Derby St., Salem. Daily, 9 a.m.-6 p.m. Admission $3, $2 for children and seniors. Features *Friendship*, a replica of the 1797 sailing vessel, West India Goods Store, trail-side exhibits, wharfs, "Rigging Shed," and ranger-guided walking tours. An orientation film, "To the Farthest Port of the Far East," is shown every half-hour, 9:30 a.m.-4:30 p.m.

SPORTS MUSEUM OF NEW ENGLAND (978-452-6775), 25 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $3, $2 for seniors and ages 6-17, free for ages 6 and under. A showcase for New England sports history through interactive exhibits, computers, videos, mini-theatres, and memorabilia. Currently on view: "Harry Agganis: Athlete, Scholar, Gentleman"; "Candlepin Bowling"; "A Salute to the 50th Anniversary of the Boston Braves"; "Ted Williams Tribute"; "Women in Sports"; "The Greater Lowell and Merrimack Valley Sports Tradition"; baseball photographs by Bill Chapman.

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat. Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including "Major," a 30-year-old polar bear, a herd of bison, a colony of flamingoes, capybaras (the world's largest rodents), and spider monkeys. Ongoing: "Snowy Owl Creek."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WADSWORTH ATHENEUM (860-278-2670), 600 Main St., Hartford, CT. Tues.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, $3 for ages 6-17, free for ages 6 and under. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Ongoing: "We Also Served: African-Americans in the U.S. Military — Selections from the John H. Motley Collection." Through September 16: "The Forbidden Stitch: Chinese Embroidery." Through April 29: "Gauguin's 'Nirvana': Painters at Le Pouldu, 1889-1890"; "Sol LeWitt/ 'Incomplete Open Cubes'/ MATRIX 143." Through June 8: "Ethiopia Awakening." Through May 24: "Freeness!"

WENHAM MUSEUM (978-468-2377), 132 Main St., Wenham. Tues.-Sun., 10 a.m.-4 p.m. Admission $5, $4 for seniors, $3 for children. The museum houses doll and toy collections with period furnishings and costumes from as long ago as the 17th-century. Through April 29: "Home Is Where the Heart Is: Raising the Roof on Domestic Architecture and Family Life."

WHISTLER HOUSE MUSEUM OF ART (978-452-7641), 243 Worthen St., Lowell. Wed.-Sat., 11 a.m.-4 p.m. Admission $4, $3 for seniors, $2 for children. Through April 14: "Women's Art Show."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed.-Fri., 11 a.m.-5 p.m.; Sat., 10 a.m.-5 p.m.; Sun., 11 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through April 22: "Paul Revere: Artisan and Patriot."

photography

ALPERS FINE ART (978-470-0013), 2 Main St., Andover. Thurs.-Sat., 11 a.m.-10 p.m.; Sun., 2-6 p.m. Through April 15: photos by Alison Shaw.

ARTHUR GRIFFIN CENTER FOR PHOTOGRAPHIC ART (781-729-1158), 67 Shore Rd., Winchester. Tues.-Sun., noon-4 p.m. Admission $5. Through May 6: "Art Wolfe: Tribes and the Living Wild."

BATES PHOTOGRAPHY (617-277-2898), 50 Green St. #106, Brookline. Call for hours. Through April 30: photos by Peter Bates.

BOSTON CENTER FOR THE ARTS Mills Gallery (617-426-5000), 539 Tremont St., Boston. Wed.-Sun., 1-4 p.m.; Thurs.-Sat., 7-10 p.m. Though April 28: "Bill Burke: Signs of the Market."

BOSTON UNIVERSITY Photographic Resource Center (353-0700), 602 Comm. Ave., Boston. Tues.-Sun., noon-5 p.m.; Thurs., noon-8 p.m. Tickets $3, $2 for students and seniors. March 30-May 17: "Rethinking the Landscape." Through April 10: "PRC Benefit Auction Preview Exhibition." Through May 17: "The Nature of Things."

ECLIPSE GALLERY (617-247-6730), 167 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through March 31: black & white photos by Darlene DeVita.

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge

— Harvard University Museum of Natural History (495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-13, free for ages 2 and under and Sun. from 9 a.m. to noon. Currently on view: "Bradford Washburn: The Highest Peaks."

— Schlesinger Library (495-8647), Radcliffe College, 3 James St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through April 30: "Courage and Resiliency," photos by Marcus Halevi.

JAMES JOSEPH SALON (617-776-1472), 168 Newbury St., Boston. Call for hours. Ongoing: "Nightclubbing," black-and-white photographs by Lisa Arielle Allen.

LEE GALLERY (781-729-7445), 1 Mt. Vernon St., Winchester. Tues.-Fri., 10 a.m.-5:30 p.m. Through April 27: "Wayne Miller: Chicago's South Side, 1946-1948."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Boston. April 5-16: "Pony Show." Reception April 5, 5:30-7:30 p.m.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Rotch Visual Collections (253-7098), 77 Mass. Ave. Through May 31: "Luke Young: Architecture & Space."

— Dean's Gallery (253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through May 2: "Sally Gregg: Dreaming of Eternity."

— List Visual Arts Center (253-4680), 20 Ames St. Tues.-Thurs., Sat.-Sun., noon-6 p.m.; Fri., noon-8 p.m. Through April 8: "Inside Space: Experiments in Redefining Rooms"; "Circa 1999: Marco Breuer Solo Exhibition."

— Rotch Library of Architecture and Planning (258-5590), 77 Mass. Ave. Call for hours. Through April 13: "Artists Behind the Desk."

— MIT Museum (253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

— Compton Gallery (253-4444), 77 Mass. Ave. Mon.-Fri. 9 a.m.-5 p.m. Through May 6: "Approaching Chaos: Visions from the Quantum Frontier." Through May 31: "Architecture & Space 2001." The Gallery houses Charles Lewis's color photos, which use advanced techniques such as photomacrography, photomicrography, interferometry, thermography, and light polarization.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY Gallery One (617-437-1868), 537 Comm. Ave., Boston. Daily, 9 a.m.-5 p.m. Through April 21: "Robert McCann: Leaves and Grass."

NEWBURYPORT ART ASSOCIATION Sam Sargent Gallery (978-465-8769), 65 Water St., Newburyport. Daily, 11 a.m.-8 p.m. April 5-12: "John & Sarah Raleigh: A Portrait of Italy."

PINE MANOR COLLEGE Hess Gallery (617-731-7157), 400 Heath St., Chestnut Hill. Mon.-Thurs., 9 a.m.-10 p.m.; Fri., 9 a.m.-5 p.m.; Sat., noon-5 p.m.; Sun., 2-5 p.m. Through April 13: photos by Arno Minkkinen.

ROBERT KLEIN GALLERY (617-267-7997), 38 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through April 21: "Sally Gall: Caverns and Grottos." Reception March 30, 6-8 p.m.

SIMMONS COLLEGE Trustman Art Gallery (617-521-2268), 300 The Fenway, Boston. Mon.-Fri., 10 a.m.-4:30 p.m. Through April 20: "Vaughn Sills: One Family."

VIA GALLERY (617-424-1750), 83 Newbury St., 2nd Fl. Tues.-Fri., 10 a.m.-4 p.m.; Sat., noon-4 p.m. Through April 21: photos by Linda Mahoney.

schools & universities

BOSTON ARTS ACADEMY (617-635-6470), 174 Ipswich St., Boston. Call for hours. Through April 12: Boston Public School Teachers Exhibit.

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-4 p.m.; Sat.-Sun., noon-5 p.m. Through May 21: "Edvard Munch: Psyche, Symbol and Expression."

— Thomas P. O'Neill, Jr. Library (552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Sherman Gallery (358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through April 22: prints by Pat Steir.

—808 Gallery (358-0200), 808 Comm. Ave. Tues.-Sun., 1-5 p.m. Through April 8: "Boston Printmakers Biennial."

— Mugar Memorial Library (353-3736), 771 Comm. Ave. Mon.-Thurs., 8 a.m.-midnight; Fri.-Sat., 8 a.m.-11 p.m.; Sun., 10 a.m.-midnight. Through March 31, 2002: "Robert Frost: America's Favorite Poet." Through May 25: "Malcolm Boyd: An Activist in the Pulpit"; "Dan Rather: Reporter of History, Maker of History"; "Maestro: The Arthur Fiedler Collection"; "The New Knowlege: 17th Century Books on Science, Mathematics, History, Philosophy, Drama"; "Douglas Fairbanks, Jr.: In Memoriam, 1909-2000"; "In the Year One Thousand Eight Hundred and Sixty-Nine: An Act", "When Their Home Was the Castle: Period Photographs of the Lindsey House at 225 Bay State Road"; "Another View from the Vault."

BOWDOIN COLLEGE Museum of Art (207-725-3275), 9400 College Station, Brunswick, ME. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 2-5 p.m. Permanent collection includes American portraiture from the eighteenth to the early twentieth century, European Art gallery, and Art and Life in the Ancient Mediterranean installation. April 5-June 3: "Smithsonian African American Photography, 1842-1942." Reception April 5, 8-10 p.m.

BROWN UNIVERSITY List Art Center (401-863-2932), 64 College St., Providence, RI. Mon.-Fri., 11 a.m.-4 p.m.; Sat.-Sun., 1-4 p.m.

— Haffenreffer Museum of Anthropology (401-253-8388). Sat.-Sun, 11 a.m.-5 p.m. Ongoing: "Tourist Art"; "Passionate Hobby: Rudolf Frederick Haffenreffer and the King Philip Museum"; "African Worlds: African Art: The William W. Brill Collection"; "Hopi Katsina Dolls: Ancestor Spirit Carvings."

EMMANUEL COLLEGE Lillian Immig Gallery (617-264-7611), 400 The Fenway, Boston. Mon.-Thurs., 11 a.m.-4 p.m. Through April 5: "Descending Order: New Paintings by Sarah Walker."

FRAMINGHAM STATE COLLEGE Arthur B. Mazmanian Gallery (508-626-4801), 100 State St., Framingham. Mon.-Fri., 10 a.m.-5 p.m., Wed. until 9 p.m. Through March 30: "Questioning Identity."

GORDON COLLEGE Barrington Center for the Arts (978-927-2306), 255 Grapevine Rd., Wenham. Mon.-Fri., 9 a.m.-4 p.m. Through April 6: "New York Works," paintings by Makoto Fujimura.

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge

— Arnold Arboretum of Harvard University (524-1718), 125 Arborway, Jamaica Plain. Mon.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., noon-4 p.m. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Bunting Institute (495-8212), 34 Concord Ave., Cambridge. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 1-5 p.m. March 29-April 26: "Colleen Kiely: Glimmer." Reception March 29, 5-7 p.m.

— Busch-Reisinger Museum (495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 2 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works.

— Carpenter Center for the Visual Arts (495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. April 2-19: "When We Liked Ike: Looking for Postwar America." Through April 30: "Tadashi Kawamata: Boston Project, Part I." Through April 29: "Extreme Connoisseurship."

— Fogg Art Museum (495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection of Impressionist and Post-Impressionist works has re-opened. Through Nov. 4: "Geometric Abstraction: Latin American Art from the Patricia Phelps de Cisneroos Collection." Through July 22: "Sacred and Profane Visions from Renaissance Venice." Through April 22: "Sightseeing: Photography of the Middle East and its Audiences, 1840-1940."

— Graduate School of Design (496-8728), 48 Quincy St. Mon.-Thurs., 8:30 a.m.-11 p.m.; Fri., 8:30 a.m.-8 p.m.; Sat., 10 a.m.-6 p.m.; Sun., noon-11 p.m. Through April 6: "Immaterial/Ultramaterial."

— Houghton Library (495-2444), Harvard Yard near Mass. Ave. and Quincy St. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-1 p.m. Ongoing: "Ucrainica at Harvard: The Ukrainian Research Institute's 25th Anniversary Exhibition."

— Harvard University Museum of Natural History (495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-13, free for ages 2 and under and Sun. from 9 a.m. to noon. Free on Wed. from 3 to 5 p.m. The Botanical Museum features exhibits on archaeobotany, ethnobotany, paleobotany, economic botany, and orchid taxonomy. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long kronosaurus, the only complete and mounted model of the sea reptile in the country. Through Jan. 20: "Romancing the Stone: The Many Facets of Tourmaline." Through Sept. 3: "Beauty on the Wing: The Double Lives of Butterflies." Ongoing exhibits include "The Ware Collection of Glass Models and Plants," including more than 3,000 glass flowers; "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; "The Geology and Mineralogy of Limestone Caves"; a "Great Mammal" hall; the Romer Hall of Vertebrate Paleontology; "Encounters with the Americas," exploring pre-1492 American civilizations.

— Peabody Museum of Archaeology and Ethnology (496-1027), 11 Divinity Ave. Through Oct. 1: "Heads and Tales: Adornments from Africa." Ongoing: "Change & Continuity in North American Indian Cultures"; "Pacific Islands Art and Artifacts"; "Ju/Wasi, Bushmen of the Kalahari, Africa."

— Tozzer Library, 21 Divinity Ave. Ongoing: "The Raven and the Loon: Inuit Prints and Sculptures from the Chauncey C. Nash Collection."

— Arthur M. Sackler Museum (495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Docent tours Tues.-Fri. at noon. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Also features selections from the Stuart Cary Welch collection of Islamic and Later Indian Art. Through Aug. 26: "Streams & Mountains Without End: East Asian Landscape Paintings." Through June 10: "Antoin Sevruguin and the Persian Image."

— Schlesinger Library (495-8647), Radcliffe College, 3 James St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Ongoing: "Betty Friedan and the Making of the Feminine Mystique: The American Left, the Cold War, and Modern Feminism"; "Women in Focus," photos from the Schlesinger Library.

— Semitic Museum (495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Pyramids and the Sphinx: 100 Years of American Archaeology at Giza."

— Widener Library (495-2444). Mon.-Fri., 9:30 a.m.-4:30 p.m. Memorial Rotunda open Mon.-Fri., 9:30 a.m.-10:45 a.m., 11:15 a.m.-2:45 p.m., and 3:15-4:30 p.m. Ongoing: "The Incredible Ditch: A Bicentennial Celebration of the Middlesex Canal."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Boston.

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "MIT Hall of Hacks," chronicles of MIT's history of pranks, wit, and wizardry; "Math in 3D," sculptures by Morton G. Bradley, Jr.; "MathSpace," a hands-on exploration of geometry.

— Hart Nautical Galleries (253-5492), 55 Mass. Ave. Mon.-Sun. 9 a.m

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dining out

Cuban adventure

Our critic journeys to a once-forbidden land

BY ROBERT NADEAU Like the comic strip *Arlo and Janis*, I spent much of March in Cuba. This was the karmic reward for all those jokes about my being the last Communist, due to my love of Chinese food and Cuban music. In fact, many Cubans believe that *they* are the last Communists. Cubans do not view their new dependence on international tourism as a transition to a market system, but as a "special period" within socialism. Despite 41 years of the CIA's best efforts, Cuba has a cradle-to-grave welfare state, enviable health and education systems, one political party, a planned economy, (a shortage of) virtually free housing, neighborhood-based police, noticeable air pollution, great music and cigars, funny old cars, and monstrously crowded Eastern European buses.

In the food system, the end of Soviet aid prompted development of community gardens, fish farming, and semi-privatized agriculture. The gardens are popular; but Cubans never did eat much fish and weren't enthusiastic about tilapia, and the peso-based market system is held back by the lack of pesos. There are three legal food systems: cheap rationed supplies that don't quite feed a family; peso-based daily farmers' markets at which a greater variety of food is sold at the equivalent of one-third to two-thirds of Boston supermarket prices; and the dollar-based tourist economy. The prices at the farmers' markets make many fruits and herbs, as well as the traditional pork roasts, rare luxuries for urban Cubans. When I asked a Cuban working mother for a recipe, she put in comments like "when I can get all of those things." The farmers' markets were the one place in Cuba where I felt that tourists were not welcome.

Tourist food, purchased in dollars by joint-venture hotel companies, is plentiful, hearty, underseasoned, and surprisingly uniform throughout an island 700 miles long. Our group developed a joke about the daily lunch choices of "pork, chicken, or fish." Beef, when it appeared, was tough and lean, likely local. The best seafood was Gulf Stream fish like red snapper, but that was almost always overbaked to taste like pork. Black beans were surprisingly rare, as were the Creole sauces of traditional Cuban food. Bread was uniformly white and dreadful, like 1950s Italian-American bread. Ice cream, a national passion, was quite good. Flan was rare on the tourist table, probably because fresh eggs are rationed. Four- and five-star tourist hotels featured buffets at breakfast and dinner. The breakfasts were a feast of tropical fruit, custom-made omelets, Cuban coffee with plenty of hot milk, and lots of poor pastry. Dinner buffets were larger but duller, and featured all kinds of salads and sometimes badly made pasta, as well as pork, chicken, or fish.

Government-owned restaurants tended to have one interesting specialty: the **Zun-Zun** in Santiago came up with real buttered mashed potatoes; the **El Morro** restaurant just outside Santiago had fresh fried fish with an onion sauce; **La Giraldina** near the Havana airport pounded its pork into something like a veal cutlet with mustard sauce; the **Restaurant Jurasico** near the low-camp "Prehistoric Mural" out in Pinar del Rio impressed with brined roast pork and a good version of the black-bean pilaf called *moro*.

However, **El Aljibe**, in the Miramar district of Havana, had truly superb black beans *and* an unforgettable chicken heavily marinated in Key-lime juice and garlic. Reportedly, the family that owned the restaurant before the revolution agreed to manage it thereafter, and perhaps this helped preserve a strong Creole kitchen.

Much has been made of the *paladares* — private restaurants permitted to seat 12 people and restricted to family employees. These restaurants earn dollars, and therefore have access to dollar-market foods. The catch is that most Cubans cannot afford to eat there. Many *paladares* serve a more lavish version of the tourist lunch menu. I visited two *paladares*, somewhat more established and favored, that were excellent. The **Casa del Campesino** in the nature reserve of Las Terrazas, west of Havana, seats approximately double the permitted number. Fidel Castro knows about this; the owner displays a picture taken last fall of Fidel dining with Arthur Miller, Gabriel García Márquez, and their wives. If they had the fresh oranges, the big bowl of freshly fried plantain chips, the *moro* well flavored with cilantro, and the highly caramelized flan, they were happy campers. Live music is everywhere in tourist Cuba, and we enjoyed the fine singer-songwriter Polo Montanez.

The most famous of all *paladares*, **La Guarida**, appears in the movie *Strawberries and Chocolate*, and is now decorated with stills from that movie and lots of older cinema posters. La Guarida is in a crumbling mansion in central Havana, down a street where I wouldn't walk even by day. Our taxi driver stopped several times to ask directions, but we were greeted at the door by a large and friendly black man, the first sign of high staffing. Then we climbed two flights of dark stairs (energy-poor Cuba is a nation of low-wattage bulbs), past various other apartments and a marble foyer strung with a web of clotheslines, to a handsomely decorated restaurant. From their large apartments, the Nuñez family have created an eatery with quite a lot of seating and an almost-professional kitchen. Son Enrique is the chef, and turns out a meal that would grace any South End bistro for $40 per person including wine and tip. Like a South End bistro, La Guarida makes an especially good impression with appetizers, such as nouvelle cuisine presentations of "tomato tartare" that resemble a salsa molded into a cylinder with shavings of very decent parmesan, or a "carpaccio of salmon" ($6) that is actually cured like gravlax and presented with lots of capers. Enrique has two good sauces for red snapper, one with mushrooms and a hint of saffron, and the other with fish stock, carrots, and onions.

AP/WIDE WORLD

HAVANA HOLIDAY: *though travel to Cuba is still somewhat regulated, the island has lately welcomed those in search of good music, good cigars, and good food.*

I had hoped to discover something about Nitza Villapol, the Julia Child of Cuba, whose '50s book *Cocina al Minuto* has been published in a pirate edition in the United States with her name removed. It turns out that Villapol died in 1998, but not before completing 40 years' worth of her popular television show, working on maternal and child nutrition in Cuba and for the UN in Nigeria, and writing seven more books. Despite a paper shortage, Cuban cookbooks are in print, including one for vegetarians, two by restaurant chefs, two about cocktails, one with a pop-music theme, two by Villapol, and one about Afro-Cuban dishes associated with the demigods of Santería: it turns out that Eleggua, the god who rules destiny, demands cow-pea fritters in Cuba, just as in Brazil and Nigeria. ■

Robert Nadeau can be reached at RobtNadeau@aol.com. For more on Cuban food, look for a diary of Chez Henri chef Paul O'Connell's trip to Cuba in the Phoenix *Dining Supplement on April 13.*

Uncorked will return next week.

dining guide

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix *advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. The symbol* ***BR*** *indicates that a restaurant serves brunch, and is followed by brunch hours. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.*

ILLUSTRATIONS BY JOHN CLARKE

BOSTON

ALLSTON/BRIGHTON

ATARA, 1418 Comm Ave, Brighton, (617) 566-5670. $12-$21 Atara is the old Uva remixed by its original chef. The new arrangements still feature wine and wine-friendly food, a smidge more expensive and Frenchier. With reds, don't miss the veal meatloaf; with whites, the roast halibut. You're going to ask about the "coffee and doughnuts" for dessert. You're going to be talked into it. You're going to be glad. Pretty mod in yellow, so you can be likewise.

BLUESTONE BISTRO, 1799 Comm Ave, Brighton, 254-8309. $7-$13. Pick your own pizza ingredients (peppers, mushrooms, prosciutto, *walnuts*?), or split a salad and one of the eclectic pasta dishes. The room is small, buzzing, and pretty stylish for Brighton; there's beer on tap, but no bar. Live music on Thurs. and Fri. nights. **BR** Sat. and Sun., 10 a.m. to 2 p.m.

CARLO'S CUCINA ITALIANA, 131 Brighton Avenue, Brighton, (617) 254-9759. $8-$15. Rising out of "On The Cheap" prices but not losing its pasta-loving soul, Carlo's is best on red sauce, homemade pasta specials, and an unhurried lunch — still a bargain in any language. At dinner, hit the portobello mushroom, dishes with people's names (especially ones with pasta and red sauce), and remember to gesture with your hands a lot. Crowded and informal, but the opposite of grunge.

COMMON GROUND, 85 Harvard Ave., Allston, 783-2071. $5-$12. To go with a good pint of Guinness and nightly music, the kitchen at this Irish-themed bar turns out pub food from burgers to gourmet pizzas — not to mention a mean plate of sweet-potato fries.

NORTH EAST BREWING CO., 1314 Comm Ave, Allston, 566-6699. $6-$18. At last, a brewpub with both solid ales — even the light ones are clean-tasting — and delectable food. Especially the Nor'Easter Pale Ale, the greens salad, and the tall-foodiest, most post-modern chocolate ecstasy that ever was. Dark, so wear what you like. **BR** Sun., 10 a.m. to 3 p.m. with live jazz.

RANGOLI, 129 Brighton Ave., Allston, 562-0200. $5-$13. Something new to this area — South Indian food (generally spicier, more fried, and more vegetarian than the more familiar North Indian dishes). The dishes are so individualistically flavored that it's like Indian cuisine in Technicolor. Especially the crunchy-sweet samosa-bhel, the satisfying pav bhaji, masala dosa, and idli-sambhar. You can also fall back on the familiar tandoori dishes, vindaloo, chaat, and such.

TASCA, 1612 Comm Ave, 730-8002. $10-$15. Our advice is to stick to tapas (bar snacks) in what looks more like a sit-down dining room than the kind of loud tapas bar Spaniards call a tasca. Good Spanish wine list, so have a fino and some fried calamares, and enjoy.

WONDER BAR, 186 Harvard Avenue, Allston (617) 351-2665. $6-$9. The echt-Allston crowd may never love this outpost of Newbury Street polish, but it's their loss — the former Bunratty's is now a civilized (and cheap) place for a drink and a bite. The food's good (mostly sandwiches and small dinners baked in terra-cotta pots), there's plenty of beer on tap (even though everyone around you is drinking martinis), and there's jazz at night. Warning: you won't get past the doorman in sneakers.

BACK BAY

ABE & LOUIE'S, 793 Boylston St., Boston, (617) 536-6300. $17-$30. At last, a truly Bostonian steakhouse, with the New York trimmings but not too much of the New York baloney. Definitely an older crowd than other restaurants under the same ownership (Charley's Eating and Drinking Saloon; Papa Razzi), and not for blue jeans, but awfully good eating if you love beef, and surround it with crabcakes, smothered onions, creamed spinach, and cheesecake or crème brûlée for dessert.

ANAGO, 65 Exeter St. (Lenox Hotel), Boston, 266-6222. $18-$32. An expanded and upmarket version of Cambridge's old Anago Bistro, serving Italian-inspired food that makes up in intensity what it lacks in restraint. The space is high-toned (and high-ceilinged) without being snooty, and the crowd is posh and very lawyerly. **BR** Sun., 11 a.m. to 2 p.m.

ANGELO'S RISTORANTE, 575 Boylston St. (Copley Square), Boston, 536-4045. $17-$30. Vaulting right to the top of the Italian pile in the Back Bay, the smallish and dressy Angelo's skips the old clichés of red-sauce pasta and light Northern Italian cooking for a clean, muscular style that embraces both grilled meats and rich sauces. Try roasted portobello mushrooms over arugula, lobster bisque, and any of the grilled meats.

ARMANI CAFÉ, 214 Newbury St., Boston, 437-0909. $13-$28 (lunch, $7-$15). Elegant room, if you ignore the standing joke of waiters in black pants, black shoes, and black T-shirts. Pretty good northern Italian food — especially the authentic risottos and the long list of desserts. You will, of course, want to dress up.

BAJA MEXICAN CANTINA, 111 Dartmouth St., Boston, 262-7575. $6-$12. Serves California Mexican food rather than "authentic" Mexican, but does so with spirit and skill. Most authentic Mexican restaurants, after all, don't have Baja's wonderful "ultimate chocolate cake," or its grilled salmon quesadilla, or a heavenly roasted garlic memela (close your eyes — it's pizza). **BR** Sun., 11:30 a.m. to 3 p.m.

BANGKOK BLUE, 651 Boylston St., Boston, 266-1010. $8-$20. Very good all-around Thai restaurant, with lovely paintings in a duplex space, and often easier to get into than Back Bay neighbors offering half the flavor at three times the price. Good with coconut milk and seafood and dumplings, especially golden triangles, rendang (an Indonesian coconut stew), choo chee fisherman, and a rare Asian dessert that works: Thai custard.

BARCODE, 955 Boylston St., Boston, 421-1818. $16-$24. A stylish Back Bay watering hole with British Colonial atmospherics and a fusiony menu — assuming you can fight your way through the noisy front bar to get a table. Chef George Leu came from Salamander, but his flights here are a little less fancy: steak au poivre, tuna carpaccio, and an excellent ginger-brined pork chop. Lovely desserts.

BIBA, 272 Boylston St., Boston, 426-7878. $16-$42. A Boston standard, with a vivid combination of Adam Tihany's bold décor and Lydia Shire's bolder food flavors. Ultra-trendy — fried food, strange foodstuffs, and familiar foods done as never before. Tremendous fun. **BR** Sun., 11:30 a.m. to 3 p.m.

BLUE CAT CAFÉ, 94 Mass Ave, Boston, (617) 247-9922. $9-$17. The latest "restaurant concept" to rotate into this roomy bar-restaurant space (ex–Café Mojo, ex-575) has a jazz motif and the most upscale turntable stand we've ever seen. The action seems to be mostly in the bar, but there's something to be said for eating at the all-booth restaurant, especially if you order the wasabi tuna salad, muffuletta sandwich, or "Southwest style" hanger steak.

BOMBAY CAFÉ, 175 Mass Ave, Boston, 247-0555. $8-$16. A storefront with a good, standard menu, somewhat richer in seafood and fried foods than many, and with enough non-spicy dishes to satisfy parents from Iowa. Anything made with chicken tikka will be good, as will shrimp samosas, stuffed nan, mint paratha, and tandoori shrimp.

BOMBOA, 35 Stanhope St. -Boston, 236-6363. $19-$28 Stylish, clubby room with zebra-striped upholstery, a kick-ass fish tank, great rum drinks, and the only menu in Boston to fuse French and Brazilian food. Some of the dishes are playful and delicious, like the ceviche appetizer; others miss the mark a bit. The experimentation is great if you've got the budget for it. A $22 prix fixe deal, offered Sun.-Thurs., lets you pick anything off the menu.

BRISTOL LOUNGE, Four Seasons Hotel, 200 Boylston Street, Boston, (617) 338-4400. $13-$32. The ground-floor restaurant at the Four Seasons isn't cheap, but it's swanky and quiet and a lot more affordable than Aujourd'hui upstairs — and you get that same gratifyingly slavish Four Seasons service. The lush $14 hamburger is famous for a very good reason, and the fries should be in a textbook. **BR** Sat. and Sun., 10 a.m. to 2 p.m.

THE CAPITAL GRILLE, 359 Newbury St., Boston, 262-8900. $17-$35. An upscale steakhouse with aged steaks almost as good as Morton's in a tonier atmosphere. Overpriced wines and underpriced desserts. Stick to the protein (great swordfish, too) and salads, maybe the potatoes.

CHANTERELLE, 226 Newbury St., Boston, 262-8988. $15-$19. Ambiance is the story at this cuddly Upper Newbury date spot. Outstanding service and properly executed, if conventional, French fare make this more a place for an anniversary than for a culinary adventure.

CLIO, 370A Comm Ave (Eliot Hotel), Boston, 536-7200. $24-$36. Chef Ken Oringer is at the top of his game, with a cuisine of focused flavors and sculptural precision: foie gras, intense seared hanger steak, scallops on a pedestal of salt. Maybe the best meal in the city right now. The distinguished, leopard-carpeted dining room couldn't be more different from the Eliot Lounge, which used to occupy this space. **BR** Sun., 11 a.m. to 2 p.m.

COTTONWOOD CAFÉ, 222 Berkeley St., Boston, 247-2225. $14-$25 (lunch, $5-$8). Likable, stylish, inauthentic, popular Santa Fe bar with nouvelle NuMex food. Good salads and desserts, fun fusions like "cowboy pot stickers," Rocky Mountain lamb, Norma's Zuni roll. **BR** Sat. and Sun., 11 a.m. to 2:30 p.m.

GRILL 23 AND BAR, 161 Berkeley St., Boston, 542-2255. $22-$36. Heaven for cigar-lovers and carnivores, but fans of general good-food-beyond-steak will find happiness here, too. A handsome, impressive room, (and a new second floor) with a sense of Old World luxury.

GYUHAMA, 827 Boylston St., Boston, 437-0188. $11-$20. Vies with Ginza for the title of best sushi in the city. The tables, the sushi bar, and the traditional screened-off rooms in the back fill up nightly with earnest sushi fans.

THE JEWEL OF NEWBURY, 254 Newbury Street, Boston, 536-5523. $18-$26. Along the souk of Newbury Street, a posh if pricey Moroccan restaurant invites you to slow down over couscous, or fresh seafood soups and stews.

KASHMIR, 279 Newbury St., Boston, 536-1695. $15-$25 (lunch, $4-$6; buffet, $9 weekdays, $12 weekends). An Indian restaurant as beautifully decorated and designed as the fancy Thai restaurants. Plenty of wham in the food, too, from the samosas and humble vegetarian curries up to the tandoori rack of lamb, presented with the chops impaled on swords. As the name suggests, the strengths are tandoori (don't miss the nan) and creamy sauces with real cilantro. **BR** Sat. and Sun., 11:30 a.m. to 3 p.m.

MORTON'S, 1 Exeter Plaza (Boylston at Exeter), Boston, 266-5858. $20-$33. A modern reconstruction of a Chicago steakhouse. One can smoke a cigar without objections (even from us: the ventilation is excellent). Withal, a custom-aged porterhouse steak of unimaginable flavor and tenderness.

THE OTHER SIDE COSMIC CAFÉ, 407 Newbury St. Ext., Boston, 536-9477. $3-$6. Bohemian café with cheap West Coast sandwiches (on terrific breads) and fresh juices, including "a dose of wheatgrass juice." Seattle soundtrack.

PARISH CAFÉ, 361 Boylston St., Boston, 247-4777. $9-$17. A bar with sandwiches named after celebrities who can actually cook. Chefs, in fact. Boston's celebrity chefs designed some nifty sandwiches and salads, and a young staff makes them with top-shelf ingredients. And serves them with some interesting American wines and world beers. A conversation-maker for people interested in food.

PIGNOLI, 79 Park Plaza, Boston, 338-7500. $24-$33. Second restaurant by Lydia Shire, of Biba, less expensive and more focused on Italian foods. The main strategy seems to be unusual morsels. The breadbasket and pesto are glorious, and there are many excellent moments, especially in the starch departments. Attracts a younger, hipper crowd than the nationally famous Biba.

SALAMANDER, One Huntington Avenue (Trinity Place), Boston Back Bay, (617) 451-2150. $28-$42. If the old Salamander was the world's most elegant barbecue joint, the new one is richer, sleeker, less about earth and fire and more about water and air. Grilled meats are still grand, and desserts are better than ever. If Ray Kinoshita's rooms of space-age metal sculpture and Japanese antique motifs sometimes overwhelm mere food, they do set off your wildest jewelry well.

SONSIE, 327 Newbury St., Boston, 351-2500. $9-$30. Wear your Newbury Street clothes, whatever those might be, to a fun, see-and-be-seen restaurant. Appetizers are often among the best things on the eclectic menu. Excellent bartenders who know how to mix a drink. Superior Sunday brunch and weekday early-morning breakfast crowd. **BR** Sat., Sun., and Mon. holidays, 11:30 a.m. to 3 p.m.

TAPÉO, 266 Newbury St., 267-4799. Tapas $3-$8 (entrées $14-$22). Evocative Spanish décor in this crowded and loud tapas bar–cum–dining room. Tapas and a terrific list of Spanish wines and sherries are the key, although you shouldn't miss the zarzuela (seafood soup), or the orange-flavored flan.

THAI BASIL, 132 Newbury St., Boston, 424-8424. $8-$16 (lunch, $6-$8). Underground but elegant effort to sell a consistent Thai menu in the Back Bay. Excellent porpia tod (spring rolls), and quality across the board, from the tamarind duck to the pretty-darn-hot "choo chee fisherman."

29 NEWBURY, 29 Newbury St., Boston, 536-0290. $10-$28. New American cuisine served in the kind of low-key but elegant atmosphere you'd expect on lower Newbury Street. Works by local artists hang on the walls; an outdoor café in the warm weather makes for ideal people-watching. **BR** Sun., 11:30 a.m. to 4 p.m.

TYPHOON, 725 Boylston Street, Boston, Back Bay, (617) 859-8181. $5-$25. Too many cuisines at a useful range of prices. We think the Vietnamese food is the core of the menu, but some Hong Kong seafood dishes are well made, and the sushi is entirely acceptable. How you fuse is up to you, but you could start with Spicy Shrimp Soup, Ruby Scallops, a Classic Cantonese Steamed Sea Bass, or a cheap vermicelli plate. Dodge the obvious Chinese tourist food, though.

BEACON HILL

ARTU, 89 Charles St., Boston, 227-9023. $9-$23. A stylish, low-key trattoria and roastery with two locations. The Charles Street storefront is the place if you're in the mood for a terrific lamb sandwich, or if one of the nightly specials looks good. The original North End branch is a better spot for a full Italian dinner (longer menu; prices a dollar lower). At both, the food is affordable and consistently flavorful.

ISTANBUL CAFÉ, 37 Bowdoin St., Boston, 227-3434. $3-$16. Tip-top Turkish food in a pleasantly Bohemian semi-basement on the back side of Beacon Hill. Fine appetizers like the fried sigara boreks, a really tasty vegetarian stuffed eggplant, terrific lamb kebab, and better, spicier adana kebab, swell Turkish coffee.

LALA ROKH, 97 Mount Vernon St., Boston, 720-5511. $13-$17. Exotic, authentic, romantic, and beautiful, Lala Rokh fufills, surpasses, and deconstructs our fantasies of ancient Persia all at once. Absolutely don't miss the eggplant appetizer and pilaf entrées. Many unique garnishes and subtle flavors do justice to a rare and classic cuisine.

NO. 9 PARK, 9 Park Street, Boston, (617) 742-9991. $27-$36. Chef Barbara Lynch grew up in Southie but cooks like a New Yorker. This spare, stylish bistro on the Common showcases her effusive approach to foresty Continental ingredients like chestnuts, fresh pasta, and foie gras. Pricey, but you can sit at the bar and order Belgian beer and a memorable mushroom flatbread pizza.

CHINATOWN

BLUE DINER, 150 Kneeland St. (South Station), 695-0087. $4-$13. Not quite a diner, not even very blue, this is still the best place to go for a serious meal at 3 a.m. The all-night hours, the barbecue menu, and the cool bar in back called the Art Zone draw everyone from cops to clubbers.

CHAU CHOW CITY, 52 Beach, Boston, 426-6266. $6-$16. A vast, somewhat glitzy room at the top of the solid pyramid of Chau Chow seafood restaurants. The new palace is a little more expensive, has a little better service, and opened up with a somewhat conservative dinner menu, though still featuring authentic Swatowese seafood dishes such as clams in black-bean sauce, lobster or crab with ginger and scallion, and spicy fried calamari. Daily dim sum is for the more adventurous.

EAST OCEAN CITY, 25–29 Beach St., Boston, 542-2504, 542-4223. $4-$20. Handsomely decorated Cantonese-Hong Kong restaurant that actually nets a fish from the dining-room tank for your steamed fish. You can taste the difference. Good house special soup, clams in black-bean sauce, king tou spares, and chow foon as well. Late hours, full liquor license. Dress up a little.

GRAND CHAU CHOW, 41-45 Beach St., Boston, 292-5166. $4-$22. A fancier supplement to the popular Chau Chow Seafood Restaurant across the street, with good versions of every imaginable Chinese dish, but concentrating on Cantonese-style seafood and specialties of the Chau Chow people from Swatow and Southeast Asia. Notice the Swatowese dumpling soup, vinegar dips, grey sole with fried fins and bones, sautéed pea tendrils, and a surprising General Gau's chicken.

IMPERIAL SEAFOOD RESTAURANT, 70 Beach St., Boston, 426-8543. $6-$27. The downstairs of the famous dim sum restaurant, full of big round tables for large groups on medium-celebratory occasions. The best of an overly inclusive menu are the ambitious Cantonese classics: steamed fish; lobster Chinese style; Imperial egg roll; roast duck; clams in black-bean sauce. Lavishly redecorated with live fish and lobster tanks, without losing the rococo, kitschy sense of the thing. **BR** Dim sum daily, 8:30 a.m. to 3 p.m.

NEW SHANGHAI RESTAURANT, 21 Hudson St., Boston, 338-6688. $8-$17. Chinatown's venerable Szechuan palace refurbished and refocused on Shanghai cold appetizers and soy-based stews. Five-spice beef and duck, crispy scallops with black-pepper sauce, steamed prawns with garlic, whole fish with braised bean curd — a consistently fine meal handsomely served. You could dress up for this. **BR** Dim sum on Sat. and Sun., 11 a.m. to 3 p.m.

PEACH FARM RESTAURANT, 4 Tyler Street, Boston, Chinatown, 617-482-3332. $4-$34. One of the smaller live-tank seafood restaurants in Chinatown, Peach Farm takes advantage by getting everything to the table really fast. Steamed fish and fried anything really benefit, but don't miss the braised chicken hot pot, perhaps the tastiest chicken dish in Boston.

PEKING CUISINE, 10 Tyler St., Boston, 542-5857. $3-$9. Formerly known as China Grove, this family-style restaurant continues in the Mandarin and Szechuan tradition of its predecessor. Serves both standard Chinese fare as well as more adventuresome dishes like scallops with black-pepper sauce and sautéed eel with yellow leeks. **BR** Dim sum on Sat. and Sun., 11:30 a.m. to 3 p.m.

PEOPLE'S CAFETERIA, 21–23 Edinboro St., Boston, 482-7328. $4-$11. Not a real cafeteria, but fewer frills and lower prices than most of the current wave in Chinatown. You could make this your personal chow foon palace, but I'd also feast on lobster in ginger and scallion, clams in black-bean sauce, and salt-and-pepper squid.

COPLEY/PRUDENTIAL

BRASSERIE JO, 120 Huntington Avenue (Colonnade Hotel), Boston, 425-3240. $9-$27. Traditional Parisian bistro flavors with

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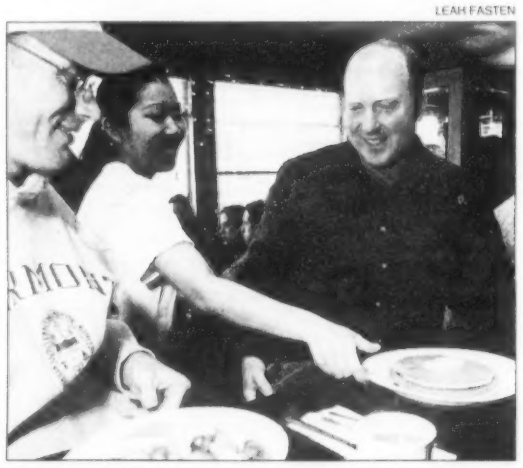
on the cheap

Deluxe Town Diner

Good food that's good for you

LEAH FASTEN



When we head to a diner, we brace ourselves for lardy, buttery, drippy, delicious food. It's a decadent Sunday-morning treat you trick yourself into believing doesn't actually *count*.

But Watertown's Deluxe Town Diner is far from typical. Soy milk sits next to meat loaf, which rushes past loose tea on its way to the old-school soda fountain. Sure, butter's close at hand, but so are yucca fritters ($4.50) and gingery soy sauce to dip them in.

And even though the diner does it up for Sunday brunch, lunch and dinner aren't left to languish. On a recent rainy evening, under the soft glow of the white Christmas lights that decorate the authentic railroad car, the owner schmoozed, delivering dishes and making jokes with *him* about how *she* was eating all his food. But how could she help herself? They dueled over the enormous Cobb salad ($7.95), which mixed crispy fresh lettuce, grape tomatoes, blue cheese, fresh avocado, chicken, and bacon. Then he had the chicken pot pie ($8.50), which was actually more like a chowder. Two gentle, fluffy buttermilk muffins floated in a soup bowl, sheltering generous lumps of soft mashed potatoes to sop up the soupy mix of thick sauce, chicken, and tomatoes. The deluxe grilled-beef burger ($5.95) was graced with a side of slick fries were neither crispy nor soggy, but just right.

And what's a diner without dessert plucked from one of the pie cases on the counter? A warm slice of pecan pie ($3.50) provided a fittingly decadent counterpoint to its healthful predecessors — it was buttery, drippy, and delicious.

Deluxe Town Diner, located at 627 Mount Auburn Street, in Watertown, is open Monday through Sunday from 6 a.m. to 9 p.m. Call (617) 924-9789.

— Nina Willdorf

dining guide

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some hearty Alsatian dishes. A clone of a second restaurant by Chicago's Alsatian chef Jean Joho, this is a remarkably useful restaurant for the Colonnade Hotel, the Symphony-Prudential area, and anyone who happens by for breakfast, lunch, dinner, drinks, or a late graze. Unusually for the '90s, the big flavors are in the entrées, such as choucroute garni, coq au vin, and duckling à l'orange, with important cabbage and potato statements on the side. **BR** Sat. and Sun., noon to 4 p.m.

DIXIE KITCHEN, 182 Mass Ave, Boston, 536-3068. $8-$12. Genuine Cajun flavor and tone, even if not every recipe is strictly authentic, with the good-time languor of the Big Easy. Mustn't miss the gumbo ya-ya, jambalaya, fried crawfish, and the fine, fine list of pies. Some less specifically New Orleans items are only average.

MARCHÉ MÖVENPICK, 800 Boylston Street (Pru mall), Boston, (617) 578-9700. $5-$18. Yikes! If Epcot Center were reincarnated as a restaurant, it might resemble this giant outpost of Swiss megachain Mövenpick. You move among themed food stations with a cafeteria tray, then pick a themed room to eat in. This is more about entertainment (and waiting) than great cooking, so go for the simple things — fresh oysters, fruit smoothies — and the fun, hard-to-find dishes like Swiss sausage and rösti potatoes.

DORCHESTER/ MATTAPAN

GALVIN'S HARP AND BARD, 1099 Dorchester Ave., Dorchester, 265-2893. $5-$11. Irish bar with quality meat and potatoes, fried fish, homemade soups, and fine Grape-Nut custard at prices that you can fit in a draft Bass or Harp. Over the TV, a ticker prints the odds on sporting events.

PIT STOP BARBECUE, 888A Morton St., Dorchester, 436-0485. $4-$16. A tiny building and two-table restaurant built around an exposed brick oven. Basically a take-out, and what you want are the exquisite pork ribs, slowly defatted and perfectly balanced between smoky and spicy. The rest is hit or miss. Late hours Thursday through Sunday.

DOWNTOWN/ WATERFRONT

AURA, One Seaport Lane (Seaport Hotel), Boston Waterfront, (617) 385-4300. $19-$32. Chef Ed Doyle's food can be handsome, but at these prices, you have a right to expect a perfection that the flavors don't always deliver. And Aura's hotel-lobby setup is clearly more oriented toward conventioneers than natives. Desserts, however, are consistently originally and gorgeous.

THE CHART HOUSE, 60 Long Wharf, Boston Waterfront, (617) 227-1576 $13-$27. The newly remodeled Chart House is a lot like the old one — big portions of plain seafood and steaks, California wines, great views, free valet parking. A very useful restaurant, and a very good meal if you get a table near the second-floor kitchen, and stick with the crab cake, seared scallops, and Hot Chocolate Lava Cake. On weekends, a contented crowd that has dressed up a little to go out.

ECLIPSE, 42 Province St., Second Floor, Boston, (617) 426-3333. - A popular business lunch spot trying to revive the downtown dining scene. Eclipse goes off in several food directions. I'd follow the path of upscaled comfort food, pursuing crab cakes, firebrick chicken, the lobster club sandwich, or veal meatloaf, but save room for cranberry cornbread pudding at dessert.

FAJITAS & 'RITAS, 25 West St., Boston, 426-1222. $8-$12. Lively, casual Tex-Mex restaurant and margarita bar. Décor is provided mostly by the customers, who cover the walls with crayon graffiti.

HIBERNIA, 25 Kingston Street (Downtown Crossing), Boston, (617) 292-2333. $12-$18. The Irish theme is so subtle you could miss it at this hip, narrow nightclub/restaurant next to J.J. Foley's. The kitchen, when we visited, had a split personality: the attempts at fusion felt ham-handed, but modified classics were graceful and tasty: beautiful purple-potato salad with smoked-trout pâté, sweet-crusted grilled chicken, and a towering "berry surprise" for dessert. Music and dancing starts at 10 p.m. nightly.

MAISON ROBERT, 45 School St., Boston, 227-3370. $17-$32. Traditional French cuisine with a few contemporary touches. Large portions. This is actually two restaurants in one — a formal dining room upstairs (jacket and tie required) with entrées starting at $17, and a more relaxed and romantic café downstairs.

IL PANINO BISTRO, 295 Franklin St., Boston, 338-1000. $12-$24. A bustling, very moderately priced alternative to the fancy dining room upstairs. The food is simple and low in fat, yet based on superflavorful ingredients. Don't miss anything with arugula, fresh basil, or the other great Italian flavorings.

SILVERTONE, 69 Bromfield St., Boston, (617) 338-7887. $6-$12. This sleek underground bar on funky old Bromfield Street gets kinda packed after work, but the menu is worth a look if you can score a table: cheap, good, no-nonsense takes on homestyle food like meat loaf and steak tips. Also a nice stop for lunch. The wine list is short and gratifyingly uninflated.

THE VAULT, 105 Water St., Boston, 292-9966. $18-$32. Linen tablecloths, funky details, a grand bar, and a wine theme make this a fun and atmospheric downtown destination, even if the inventive cuisine of the opening chef has been replaced by more conventional upscale menu.

WEST STREET GRILLE, 15 West St. (off Tremont St., near Downtown Crossing), Boston. 423-0300. $15-$25 (lunch, $8-$9). Known primarily for its bar scene, this is a credible restaurant as well. The cooking is roughly New American; the building is tall, narrow, and multistoried; and the dining room, upstairs from the after-work bustle, is surprisingly calm.

EAST BOSTON

SANTARPIO'S, 111 Chelsea St., East Boston, 567-9871. $3-$11. One of the classic Boston pizzas, thin crust toasted to a marvelous crisp. And a font of wood-fired, East Boston "barbecue" items — skewers of lamb or sausage served simply with peasant bread and a hot cherry tomato. And that's all there is in a neighborhood bar with a core of boxing fans. Don't knock Boom-Boom Mancini or Vinnie Paz' in here.

THE FENWAY

BANGKOK CITY RESTAURANT, 167 Mass Ave, Boston, 266-8884. $7-$14 (lunch, $5-$6). The fourth Thai restaurant within blocks of Symphony Hall, but the nearest to Berklee, with a fine list of vegetarian items, including fooled-me spring rolls, elegant, uncrowded, and the food is beautifully presented. Omnivores go for shrimp mermaid, garlic fish, and beef jungle.

SORENTO'S ITALIAN GOURMET, 86 Peterborough St., Boston, 424-7070. $8.50-$19 A (somewhat yuppie) neighborhood pizza parlor with food better than most "northern Italian" cafés. The secret: a short list of top ingredients worked into al dente pastas, delectable calzones and pizzas, and a couple of creamy sauces. **BR** Sat. and Sun., 10 a.m. to 4 p.m.

STARS ON HUNTINGTON, 393 Huntington Ave., Boston, 617-536-3232. $8-$18. A very '50s/'90s design with both diner food and surprisingly good bistro food, attracting an equally bipolar crowd of 20-something/50-somethings, Symphony-goers and young couples. Dress up, dress down, watch football on big flat screens or feel cool and postmodern in the windows. The best food was expensive entrees of steak and swordfish.

WOODY'S GRILL & TAP, 58 Hemenway St., Boston, 375-9663. $6-$12. A wood-burning oven turns out pretty tasty pizza in the middle of a college neighborhood. Try combos like clam and bacon, sausage and goat cheese, or "Greek" (feta, black olives, and arugula). It's all pretty cheap, too.

JAMAICA PLAIN

JAMES'S GATE, 5-11 McBride St., Jamaica Plain, 983-2000. $6-$20. Joining Matt Murphy's on the short list of Boston's Irish bars with great food, James's Gate treats a mixed-age, informal crowd to updated Irish pub classics (like shepherd's pie) and truly impressive contemporary cuisine. Don't miss the steamed mussels or the "veggie quesadilla," which involves caramelized shallots, spinach, and goat cheese. **BR** Sun., noon to 3 p.m.

JP SEAFOOD CAFÉ, 730 Centre St., Jamaica Plain, 983-5177. $10-$24 (lunch, $7-$9) A neighborhood sushi bar and Korean-Japanese restaurant that started out as part of an established fish store, so you know everything will be terrific. And it is, especially dumplings, scallion pancakes, stir-fries loaded with vegetables, teriyaki and tempura, and an excellent bibimbop. And did I mention top-quality sushi?

EL ORIENTAL, 416 Centre St. (Hyde Sq.), Jamaica Plain, 524-6464. $5-$11. The orient in question is Eastern Cuba, inspiring amazing soups, Cubano sandwiches, and red-beans-and-rice to rank with any. Fierce chocolate batido, too. A neat little luncheonette to help us forget the loss of the Española across the street.

SEVEN ONE ONE GRILL, 711 Centre St., Jamaica Plain, (617) 522-1217 or (617) 522-1221. $7-$14.

A neighborhood jewel worth a pilgrimage from elsewhere for some unusual dishes, our picks being the fried spring rolls, coconut chicken laced with galangal, and fried bananas a la mode.

TACOS EL CHARRO, 349 Centre St., Jamaica Plain, 524-3435. $2-$12. Mexican food served with an authentically large quantity of beans, rice, starch... check out the spicy shrimp, tripe soup, and soulful burritos and tacos. Walls covered with mariachi photos.

NORTH END

ALLORO, 351 Hanover St., Boston, 523-9268. $12-$25. Simple, inspired dishes, in a tiny storefront restaurant. No frills — just intensely personal service and truly outstanding food. Cash only. Menu changes daily.

ARTU, 6 Prince St., Boston, 742-4336. $7-$14. Stylish, inexpensive trattoria and roastery. See listing under Beacon Hill.

CAFE RAVELLO, Cafe Ravello: 48-50 Salem Street (corner Cross Street), Boston North End, (617) 723-5182. $13-$22. Best use yet for this airy second-floor space with a view, unfortunately still a view of the expressway more than the downtown skyline. Some north Italian food done well, such as the appetizer of grilled shrimp with white beans, but a really good tomato sauce is the basis for several successes. No desserts.

MAMMA MARIA, 3 North Sq., Boston, 523-0077. $18-$32. Multileveled, candlelit spot with pink tablecloths and fresh flowers on the tables. Seasonal menu, with an emphasis on the innovative.

MONICA'S, 143 Richmond Street, Boston, North End, (617) 227-0311. $12-$20. A larger space for this Argentine-Italian family-owned restaurant featuring very nice antipasti and grilled vegetables, homemade pastas, and excellent wines. The food is up to date, but the spirit is something more like the old red-sauce North End.

RESTAURANT POMODORO, 319 Hanover St., Boston, 367-4348. $14-$17. A few-frills storefront offering savory, almost overwhelming platters. The action is in the daily specials, but watch for the red meat, risotto with lamb sausage, anything with fritters, and the roast-vegetable salad. They take reservations but use the nearby cafés when tables aren't ready. No desserts, so it's back to the cafés. No problem.

TERRAMIA, 98 Salem St., Boston, 523-3112. $9-$24. A tiny spot with beamed ceiling, terra-cotta floor, and stucco walls. Comforting but creative Italian cuisine — inventive but not wild. Impeccable seafood, especially the swordfish dishes, which are like air.

SOUTH END

ANCHOVIES, 433 Columbus Ave., Boston, 266-5088. $5-$10. A lively neighborhood bar whipping up pizzas, calzones, and fresh pasta. Terrific value — when you can find a booth.

CLAREMONT CAFÉ, 535 Columbus Ave., Boston, 247-9001. $14-$22 (lunch, $6-$10). A fresh café that suits the South End, with informal service and a touch of bohemia in the decor. The food is serious enough to suit anyone, with fine soups, unusual salads, deliciously garnished entrées, and knockout desserts. **BR** Sat., 8 a.m. to 3 p.m., and Sun., 9 a.m. to 3 p.m.

THE DELUX CAFÉ & LOUNGE, 100 Chandler St., Boston, 338-5258. $5-$10 The perfect, five-star, not-a-false-note postmodern café-bar for people in their 20s. Deceptively simple great food and openhearted, sincere cool make this a great visit for anyone else. Wall art and music superbly evoke the '50s–'90s connection.

GEOFFREY'S CAFÉ-BAR, 578 Tremont St., Boston, 266-1122. $6-$16. A lovely, Parisian re-take on the former space of Hamersley's Bistro, with reliable bistro food at most un-Parisian prices. A younger South End bohemian crowd has noticed, and they can eat remarkably well if they stick to the spicy grilled shrimp, pastas, Brazilian steak sandwich, beef bourguignon, and large desserts.

GRILLFISH, 162 Columbus Ave., Boston, 357-1620. $8-$21. Not hard to guess what you want to order. Grilled fish of many species are excellent, with very complementary sauces. Fried calamari are neither grilled nor fish, but they are great, too. Loud bar/dating atmosphere, but the informality and friendly staff make everyone comfortable.

ICARUS, 3 Appleton St., Boston, 426-1790. $21-$30. A longtime favorite that's held its own. American ingredients with flair in a romantic, festive environment. Try the polenta with wild mushrooms, grilled shrimp with mango-jalapeño sorbet, and venison with juniper, black pepper, and cranberries. Great comfort food, elegantly prepared.

MING'S CAFÉ, 160 East Berkeley St., Boston, 338-8830. $6-$9. One of the cheapest Cantonese restaurants in outer Chinatown, and paradoxically one of the best. And it has its own parking. Closes in mid-evening, though, so come early.

ON THE PARK, 1 Union Park, Boston, 426-0862. $15-$20. A cut-rate (like halfsies) version of the stylish restaurants a few blocks away. You can eat pretty well with careful attention to the blackboard specials and quasi-French country dishes like confit of duck leg, terrine of vegetables, and vegetarian cassoulet. **BR** Sat., 9 a.m. to 3 p.m., and Sun., 9 a.m. to 3:30 p.m.

THAI VILLAGE, 592 Tremont St., Boston, 536-6548. $8-$14 (lunch, $5-$6). Small, high-quality Thai room contests South End's restaurant row with plenty of spice and some innovative dishes like fried sweet-potato sticks, mussel pancakes, and excellent seafood salad. Solid standards (coconut chicken soup, hot-and-sour soup, pad Thai), though the curries are a lot alike.

THEATER DISTRICT

MCCORMICK & SCHMICK'S, 34 Columbus Avenue (Park Plaza Hotel), Boston Park Square, 482-3999. $11-$21.

The Park Plaza's revenge on the departing Legal Seafoods is this upscale fish-house chain out of Portland. It doesn't exceed Legal's at what Legal's does best, but it does offer more restaurant-like desserts, vegetables, sauces, bar specialties, and a cool selection of airmail oysters. It's much posher and somewhat more expensive than Legal's, too.

P.F. CHANG'S, 8 Park Plaza (Transportation Building), Boston, 573-0821. $9-$13. Hey, it's a chain, and some of the food isn't really Chinese. Stick carefully to dumplings, seafood, salads, and the chocolate torte (!), and you'll want to visit all 25 other branches. Another tip might be to follow Shanghai specialties like the red-sauced wontons and lemon scallops.

CAMBRIDGE

CENTRAL SQUARE

GREEN STREET GRILL, 280 Green St., Cambridge, 876-1655. $14-$20. (Mondays $9.95 for limited menu with live music starting after 10 p.m.) Hot Caribbean tastes in a gritty Soho-style bar. Not for the faint of heart or timid of palate.

KOREANA, 154–158 Prospect St., Cambridge, 576-8661. $8-$20 (lunch, $7-$9). Savory Korean barbecues, spicy Korean stir-fries, and top-flight sushi make this the most impressive Japanese-Korean restaurant yet. Warm and informal. Have kabli or a sushi assortment, and save some of the marinated raw skate wing for me.

MARY CHUNG RESTAURANT, 464 Mass Ave., Cambridge, 864-1991. $5-$10 (lunch, $4-$5). A revival of the last really good '70s–'80s Mandarin-Szechuan restaurant of Central Square, complete with the same superior Peking raviolis, suan le chow show, chicken velvet, and dun dun noodles, and the same techno-nerd customers crowding in to get them. **BR** Dim sum served on Sat. and Sun., 11:30 a.m. to 3 p.m.

MIDDLE EAST CAFÉ, 472 and 480 Mass Ave, Cambridge, 354-8238. $8-$12 (lunch, $4-$6). One of the more explicitly Arabic restaurants in the area, with a distinctly Lebanese menu. Strong on the kibbees; excellent beer selection. **BR** Sat. and Sun., 11 a.m. to 4 p.m.

PU PU HOT POT, 907 Main St., Cambridge, 491-6636. $5-$13. Despite the name and modest size, a very fine Mandarin-Szechuan restaurant with a Taiwanese emphasis on deep frying and good lists of vegetarian specialties and Shanghai cold appetizers. Don't miss the big noodle soups, vegetable tempura, orange-flavor chicken, strange-flavor shrimp, or the "Pu Pu scallion doughnuts," which take scallion pancakes to a whole new dimension.

EAST CAMBRIDGE

ATASCA, 279A Broadway, Cambridge, 354-4355. $13-$26. A warm, friendly restaurant with big butcher-block tables which makes a great case for the underappreciated food of Portugal. Order a couple bottles of vinho verde and enjoy the chopped-octopus salad and améijoas na cataplana — clams in a traditional copper steamer. Check out the new, larger Hampshire Street location.

MARRAKESH, 561 Cambridge St., East Cambridge, 497-1614. $10-$15 (lunch, $5-$11). "The only authentic Moroccan restaurant in Massachusetts," and how would we know otherwise? Certainly delicious, but be sure to combine the bland couscous dishes with the brilliantly sauced lamb mashmash, Moroccan chicken, "tfaya cous cous," or Souiri fish tagine. Also neat salads, the savory-sweet chicken bastilla, hearty soups, and sweet mint tea.

HARVARD SQUARE

BOMBAY CLUB, 57 JFK St. (Galleria Mall), Cambridge, 661-8100. $9-$15. (buffet lunch, $5.95). Inching above Boston standards, Bombay Club offers a familiar menu in unfamiliarly airy, contemporary surroundings. The divine is in the little things, like the buttering of mint chutney in the cheese pakoras, the distinctive spicing in the vegetarian curries, the texture and charcoal flavor of the reshmi kebab. Good breads.

CHEZ HENRI, One Shepard St., Cambridge, 354-8980. $17-$22. A classic French bistro with a Cuban flair: loud, casual, warm, and nourishing. Try the steamed mussels in creamy saffron broth, blanquette de veau on egg noodles, steak frite with sofrito and fries, trout à la meunière, lemon hazelnut tartlette. Cuban bar food is available until midnight, Fridays through Saturdays. **BR** Sun., 11 a.m. to 2 p.m.

FIRE & ICE, 50 Church St. Cambridge, (617) 547-9007. $13.75.- Fast, fun, and flexible. Fire + Ice crosses Benihana with a salad bar, so you mix and match ingredients and sauces for a stir-fry on their 8-foot circular open griddle. As long as you remember that too much variety cancels out the flavors, you can eat well and as much as you want. Loud, youngish tone does not disguise the "ice" — drinks and beers — side of the equation.

GRAFTON STREET, 1280 Mass Ave, Cambridge, 497-0400. $10-$17. (lunch, $6 to $11) This place is pure New Harvard Square: pretty, woody, slightly tony, trendy as all heck. The dishes sound Irish but are mostly profuse takes on New American ideas. Your best bet is to enjoy the simpler stuff (salads, fish and chips), the excellent beer selection, and the buzz around the bar. **BR** Sun., 11 a.m. to 5 p.m.

HENRIETTA'S TABLE, 1 Bennett St., Charles Hotel, Cambridge, 661-5005. $12-$20. Freshness is the theme here, with a farmstand built right into the decor. Chefs visible in an open kitchen prepare down-home, cozy country fare, as well as simple but inspired Continental cuisine and fresh-baked desserts. Impressive, if pricey ($42 per person), Sunday brunch. **BR** Sun., noon to 3 p.m.

HOUSE OF BLUES, 96 Winthrop St., Cambridge, 491-2583. $6-$20. Excellent service and Southern menu are mainstays in an environment filled with great music and a remarkable collection of folk art. Live music Sunday through Wednesday at 9 p.m. and Thursday through Saturday at 10 p.m. **BR** Gospel brunch Sun. at 10 a.m., noon, and 2 p.m.

JOHN HARVARD'S BREW HOUSE, 33 Dunster St., Cambridge, 868-3585. $6-$17. Try all the ales (brewed right here) on the Bard's Sampler, then split a romantic pint of the winner, likely the toasty Irish Export Stout. Food is actually very good — homemade chowders, their signature chicken pot pie, grilled meatloaf, and stout mudslide pie. **BR** Sun., 11:30 a.m. to 3:30 p.m.

SANDRINE'S BISTRO, 8 Holyoke St., Cambridge, 497-5300. $15-$29. Pretty serious and beautifully composed food, especially for something called a bistro, but the dedication to the food of Alsace ensures that soups and entrées will have hearty, bistro-like flavors. And then there's the signature pizza-like flammekueche, loaded with onions and smoked bacon. Fabulously composed desserts.

INMAN SQUARE

AKBAR INDIA RESTAURANT, 1248–50 Cambridge St., Cambridge, 497-6548. $7-$15 (lunch, $5-$7). The usual Indian menu, plus some valuably different South Indian small plates, such as masala dosai. Try the pastry-wrapped samosas, the oddly spiced aloo bada and dahi vada, the mint-coriander chutney, garlic nan, and any of the tandoori dishes.

CAFÉ CHINA, 1245 Cambridge St., Cambridge, 868-4300. $8-$14. A small, elegant restaurant characterized by contemporary Chinese cuisine, decor, and ambiance. Jazz background music, extensive beer and wine list, and homemade fortune cookies dipped in dark chocolate.

MAGNOLIAS, 1193 Cambridge St., Cambridge, 576-1971. $10-$21. The Cajun food is still the best. Wider Southern menu takes in fried green tomatoes, super Key lime pie. Portobello mushrooms and informal tone are strictly from Cambridge.

S&S DELI, 1334 Cambridge St., Cambridge, 354-0620. $6-$13. You can get a bit of everything here — traditional deli food to innovative entrées to desserts. Great burgers and omelets; popular for weekend brunch. **BR** Sat. and Sun., 8 a.m. to 4 p.m.

KENDALL SQUARE/MIT

MANHATTAN SAMMY'S, 1 Kendall Sq., Cambridge, 252-0044. $4-$10 (breakfast, $3-$7). Remarkably haimische flavors in a Tech Square deli, including real steamed pastrami, as well as handsome salads and yuppie sodas. Loud enough for the kishke to taste right, quiet enough to discuss network software.

RHYTHM & SPICE, 315 Mass Ave, Cambridge, 497-0977. $9-$14. A lively, hip tribute to the English-speaking Caribbean with a reggae/soca beat, a beachy tone, warm staff, and excellent food. Try the gundy, festivals, escovitched fish, the coffee, and staying late for the dancing. **BR** Sun., noon to 3 p.m. with live pan music.

ROYAL EAST, 782-792 Main St., Cambridge, (617) 661-1660. $6-$13. A roomy and remarkably inexpensive pair of dining rooms, with a lot of Asian family business. Order what you see on their tables, such as Cantonese-style seasonal vegetables and seafood, but don't miss anything green on the whiteboards.

THAI'S, 1 Kendall Sq. (Building 300), Cambridge, 577-8668. $9-$16 (lunch, $6-$8). Lovely, elegant, uncrowded place with tuxedoed servers — and you can still get delectable Thai (and some Vietnamese) food. Great fried appetizers and unusual grilled flavor in the Vietnamese shrimp-asparagus roll and grilled meats with lemongrass. Also, credibly hot jumbo shrimp chee and a generous pad Thai.

PORTER SQUARE

CHANGSHO, 1712 Mass Ave, Cambridge, (617) 547-6565. $10-$17 ($8.50 lunch buffet). An elegant survivor from the great days of Cambridge Szechuan restaurants, especially if you stick with Cantonese-style seafood and vegetables, salt-and-pepper calamari, steamed Chilean sea bass with ginger and scallion, and whatever the whiteboard specials indicate. **BR** Dim sum Sun., 11:30 a.m. to 2:30 p.m.

CHRISTOPHER'S, 1920 Mass Ave, Cambridge, 876-9180. $6-$15. Serves Southwestern and Tex-Mex food, as well as sandwiches, burgers, and salads. A popular neighborhood hangout and a pleasant place to linger over a beer or coffee and dessert. **BR** Sun., 11 a.m. to 2 p.m.

PORTERHOUSE CAFÉ, 2046 Mass Ave, Cambridge, 354-9793. $8-$14. Texas heaven. Food is heavily smoked, Texas style, so start with the pulled chicken and various beef components. Hot barbecue sauces. Great fries. Meatphobes can eat the grilled fish.

BROOKLINE

BOMBAY BISTRO, 1353 Beacon St. (Coolidge Corner), Brookline, 734-2879. $8-$14. A new, modern look in Indian restaurants makes this one suddenly popular amid the Szechuan fans of Brookline. Well-executed dishes off the familiar Punjabi menu, with some new ones to this market: chicken or seafood xacuti with tamarind-coconut curry, and a Peshawari nan with coconut and raisins. You can even dress up a little.

CAFÉ ST. PETERSBURG, 236 Washington St. (Brookline Village), 277-7100. $9-$19 (lunch, $4-$7). A serious, elegant, small Russian restaurant, featuring cool, neoclassical renditions of flavorful Russian dishes. Nothing sloppy about the borscht here, nor the blini, the pozharski cutlet, or chicken tabaka. A lot of neat vegetarian surprises, like beet cutlets, vegetarian stuffed cabbage with raisins, and a great venigret beet-potato salad. Waiters wear tuxedos even at lunch.

FAJITAS & 'RITAS, 48 Boylston St. (Rte. 9), Brookline, 566-1222. $5-$12. Lively, casual Tex-Mex restaurant and margarita bar.

KIYOSHI SUSHI HOUSE, 398 Harvard St. (Coolidge Corner), Brookline, 232-5800, 739-8679. $6-$10. Authentic addition to the several small sushi palaces along Harvard Street and Harvard Avenue. Unusual sushi include marinated vegetables, but one should not miss the noodle soups. Soundtrack of '50s jazz.

KOKOPELLI CHILI CO., 1648 Beacon St. (Washington Square), Brookline, 277-2880. $7-$15 Sunday brunch buffet, 11 a.m.-3 p.m. Ignore the name and the seven kinds of chile and go through the New Mexico–style dishes with one or more of their superb margaritas. Don't miss the sopaipillas, grilled vegetables, and a side of sweet-potato fries. A fun, bar kind of atmosphere that some kids will also enjoy, but not hokey. Probably should be hokier, in fact.

MATT MURPHY'S, 14 Harvard St. (Brookline Village), 232-0188. $6-$16. Real Irish pub with good food. Actually rather good Irish food at that. Very bizarre, but everyone else is too busy enjoying to make much of the situation. Insanely large portions, too. Don't miss anything with the French fries

and homemade ketchup, the various savory pies, soups, salads — really, anything. **BR** Sun., 11:30 a.m. to 3:30 p.m.

NIKO'S RESTAURANT, 187 Harvard St. (Coolidge Corner), Brookline, 277-2999. $4-$14. A rare find: actual Greek food at Greek prices and plenty of it. Dips like ultra-garlicky skordalia and subtle taramasalata. Cheap, huge spinach pies, gyro sandwiches. Full-flavored meatballs, stuffed grape leaves, roast lamb, and real mashed potatoes. Very decent fried chicken for the kids. Small but sincere. **BR** daily, 11 a.m.-12:30 p.m.

PHO LEMONGRASS, 239 Harvard St., Coolidge Corner, Brookline, (617) 731-8600. $7-$16. A pretty and lively place bringing good Vietnamese food to Brookline, especially the pho chicken soup, fried appetizers, vermicelli plates, and "lemongrass tofu." Have a smoothie for dessert, or walk up to JP Licks.

RUBIN'S KOSHER RESTAURANT, 500 Harvard St. (JFK Crossing), Brookline, 566-8761. $5-$12.50. The only Boston kosher restaurant that vies with the better Manhattan delis in the all-important pastrami category. Warm, non-exclusionary atmosphere. The only problem is, 30 days later you're hungry again. **BR** Sun., 8 a.m. to noon.

SHALOM HUNAN, 92 Harvard St. (Brookline Village), 731-9778. $7-$20. Glatt kosher attempts at the classic dishes of pork-loving China, succeeding perfectly with the steamed sea bass, and pretty well with pan-fried dumplings, mu shu veal, and General Tso's chicken. Nice service and chocolate cake for dessert offset a somewhat sweet-and-bland palate.

SICHUAN GARDEN, 295 Washington St., Brookline, 734-1870. $7-$26. Serious Szechuan menu in a very plesant room. Not everything is great, but the Sichuan pork dumpling with roasted chili vinaigrette, ma pau tofu, sauteed stringbeans and "camphur smoked duck" certainly are. One of the most regionally focused Chinese restaurants around, on what is still a lot of people's favorite region.

YOKOHAMA, 238 Washington St., Brookline Village, 734-6465. $9-$25 (lunch, $7-$9). Small jewel box of a Japanese restaurant, with some good Korean dishes as well. Wide selection of appetizers and sushi, generous entrées of tempura, noodle soups, and teriyaki. Don't miss the "stone pot bibim-bap" or the combo tempura.

NEWTON

APPETITO, 761 Beacon St. (Newton Centre), Newton, 244-9881. $10-$19. Wildly popular, no-reservation café-bar with good Italian food and an interesting undertone of what used to be called "Continental." People dress informally, but eat nicely arranged salads and antipasti, al dente pasta, grilled specialties with real whipped potatoes, tortes, and tarts. Brunch/lunch served 11:30 a.m.-4 p.m. Saturday and Sunday.

JOHNNY'S LUNCHEONETTE, 30 Langley Rd. (Newton Centre), Newton, 527-3223. $5-$12. Too many concepts — '50s diner, post-modern revival, Jewish deli, kid-friendly — but the good food makes a certain sense of it. I especially recommend the Jewish-identified stuff like matzoh-ball soup, Reuben sandwiches, and kosher-style hot dogs. Only trendoid thing is the wall art; otherwise good attitude, tasteful even. **BR** Daily, all day.

PAPA RAZZI, 199 Boylston St. (Chestnut Hill Mall, Chestnut Hill), Newton, 527-6600. $9-$20 (lunch, $5-$11). A modestly priced restaurant serving particularly good salads, al dente pastas, and pizzas. Also look for veal dishes and Tuscan sausage. **BR** Sun., 11:30 a.m. to 3 p.m.

PICCOLA LUNA, 108 Oak St. (Newton Upper Falls), Newton, 630-9569. $14-$16. Formerly Moon Woman Café. A little place with a big menu, Mediterranean (and some Parisian) dishes with flavor, texture, and real heart. Hard to find, but a find. Closed until evening.

SABRA, 45 Union St. (Newton Centre), Newton, 964-9275. $5-$15. A typical Israeli/Middle East restaurant with an outstanding luncheon buffet ($6.95). Invest heavily in the rice-and-lentil dardara, eggplant moussaka, tabouleh, spicy hummus, and such. On the meat side of the menu, a cute trick of spicing the shwarma like pastrami, with coriander seed and mustard.

SOL AZTECA, 75 Union St. (Newton Centre), Newton, 964-0920. $12-$18. The area's best Mexican restaurant, admittedly not a very competitive honor, opens a beautifully decorated branch in Newton Centre. No dilution in such classics as the grilled shrimp in cilantro sauce, puero en adobo, and evident improvement in standard Mexican items like chicken enchiladas. Mexican coffee with cloves and a homemade cheesecake.

SOMERVILLE

EAT, 253 Washington St., Somerville, 776-2889. $13-$19. More homey than haute, this Union Square hole in the wall is at its best with modern takes on American faves like pork chops, catfish, and pear crisp. A pleasant, parlorlike room fills up with neighbors who like the friendly vibe and the owner, Charlie, who circulates around the tables checking in on everyone's dinner.

JOHNNY D'S UPTOWN RESTAURANT, 17 Holland St. (Davis Square), Somerville, 776-2004. $6-$14. Where else can you eat inventive, healthy food while sipping draft microbrews and listening to Luther "Guitar Jr." Johnson? Try the conch fritters with sweet-potato fries, maverick grits, vegetarian dishes, anything Southern. **BR** Sat. and Sun., 9 a.m. to 2:30 p.m.

JOSHUA TREE, 256 Elm Street (Davis Square), Somerville; 623-9910. $6-$15 It's in Davis Square, but it's designed like a downtown trendster bar, with industrial steel trim and waiters in black T-shirts. The menu is mostly by-the-numbers bar food and Mexican stuff, but it does have its moments: terrific pinto beans; a "mojo roast pork loin" that got our mojo going. Thirty-two beers on tap. **BR** Sat., 11:30 a.m. to 2 p.m. and Sun., 10:30 a.m. to 2 p.m.

OUT OF TOWN

CAFE MISONO AND SUSHI BAR, 669 V.F.W. Parkway- Rte. 1 (The Village at Chestnut Hill), West Roxbury, (617) 325-9919. $8-$16. A rare West Roxbury claimant to culinary attention, Misono shows that a Japanese-Korean menu can be workable, even lively, in the provinces. A small pretty place with a diverse clientele, but seek out the udon noodle soups, dumplings, anything fried, and spicy Korean dishes like stir-fried calamari.

FLORA, 190 Mass Ave, East Arlington, (781) 641-1664. $16-$22 (brunch, $6-$13) . Located in a renovated bank, the solo project of journeyman chef Bob Sargent is strong on grillwork and full of catchy touches, like the arugula-fennel-calamari salad, and the intensely garlicked escarole under the leg of lamb. **BR** Sun, 10 a.m. to 2 p.m.

IPANEMA RESTAURANT AND CHURRASCARIA, 106 Southville Rd. (corner of Rt. 85), Southborough, (508) 460-6144. $8-$16. Fifty minutes from Boston, but close enough to the Brazilian community of Framingham for top-notch mandioca frita, pastels, a superb muqueca of shrimp and halibut, and an uncrowded churrasco (Brazilian barbecue). Big American-style roadhouse — comfortable if unexotic. Live music and feijoada on weekend nights.

KONG LUH, 9 Medford St. (Arlington Center), Arlington, (781) 643-2456. $5-$13. Kong Luh opens up new regions of China, as the chef is a Mongol from Manchuria, though also influenced by the subtleties of Beijing cuisine. The result is a small restaurant of large interest, especially the Mongol rolls, parou, "sour and sweet vegetable" (actually a pickle), and any of the soups.

LAYLA MEDITERRANEO BISTRO AND BAR, 323 Turnpike St., Canton, (781) 821-8881. $16-$22. Finally, a source for garlic and cumin south of Route 128. Excellent regional dishes from Spain, Southern France, Italy, Greece, Lebanon, Turkey, Armenia, and North Africa, many innovatively prepared. Don't let the exterior scare you off.

PROSE, 352a Mass Ave, Arlington, (781) 648-2800. $14-$21. Behind the curious name lurks a cheery, if bare-bones, corner restaurant entirely dedicated to the creative flights of its chef and owner, Debbie Shore. The menu rarely repeats itself from night to night, and regular visitors are treated to a series of rewarding experiments with more ingredients than we have space to list. Search out the soft wild-mushroom polenta and any dish that includes grilled fish.

TUSCAN GRILL, 361 Moody St., Waltham, (781) 891-5486. $14-$21. Actually focused on the wonderful food of Tuscany, actually featuring outstanding grilled squid, shrimp, steak, and duckling, this is the North Italian boutique restaurant that delivers more than it claims. Food good enough for tuxedos in a room informal enough for sweaters. Don't miss the gnocchi or the cacciucco (fish stew) in your rush for the grilled dishes. Terrific wines, too.

sipping

Lemonades of Specialty

Sweet tarts

I've been reflecting lately on the difference between the soft drink and soda pop. If you've ever heard George Carlin's brilliant routine comparing football and baseball, you'll know what I mean. A soft drink is what you spike with the rum you sneaked into the stadium while the Patriots were busy penetrating the defense; a soda pop is for cheering on the Sox as they just try to get the runs home. Now that we've become a nation of soft-drinkers, with only the occasional bottle of birch beer to jolt our collective memory, we can thank goodness for the French (really!) and their gorgeous Lemonades of Specialty ($4.95 per bottle), now available at Formaggio Kitchen.

An aura of effervescence surrounds these stoppered glass bottles and their candy-colored contents, all in the quaintest of flavors. Try the bright pink rose — it's like drinking perfume, but in a good way. The violet smells like the bath cubes I once ate as a kid — by accident, of course — and tastes of delicacy itself. And the sparkling red-poppy lemonade would have been just the thing to mix with your tincture of laudanum when you had the vapors back in the old days — it really perks up with a nip of vodka. And then there's pistachio: what it lacks in decorum it makes up for in cheer, with its uncanny resemblance (in both hue and tang) to lime Jell-O. Also available in orange, lemon, tangerine, peach-apricot, cherry, and bilberry, this pop's pure liquid charm.

Lemonades of Specialty are available at Formaggio Kitchen, 244 Huron Avenue, Cambridge, (617) 354-4750 and South End Formaggio, 268 Shawmut Avenue, Boston, (617) 350-6996.

— Ruth Tobias

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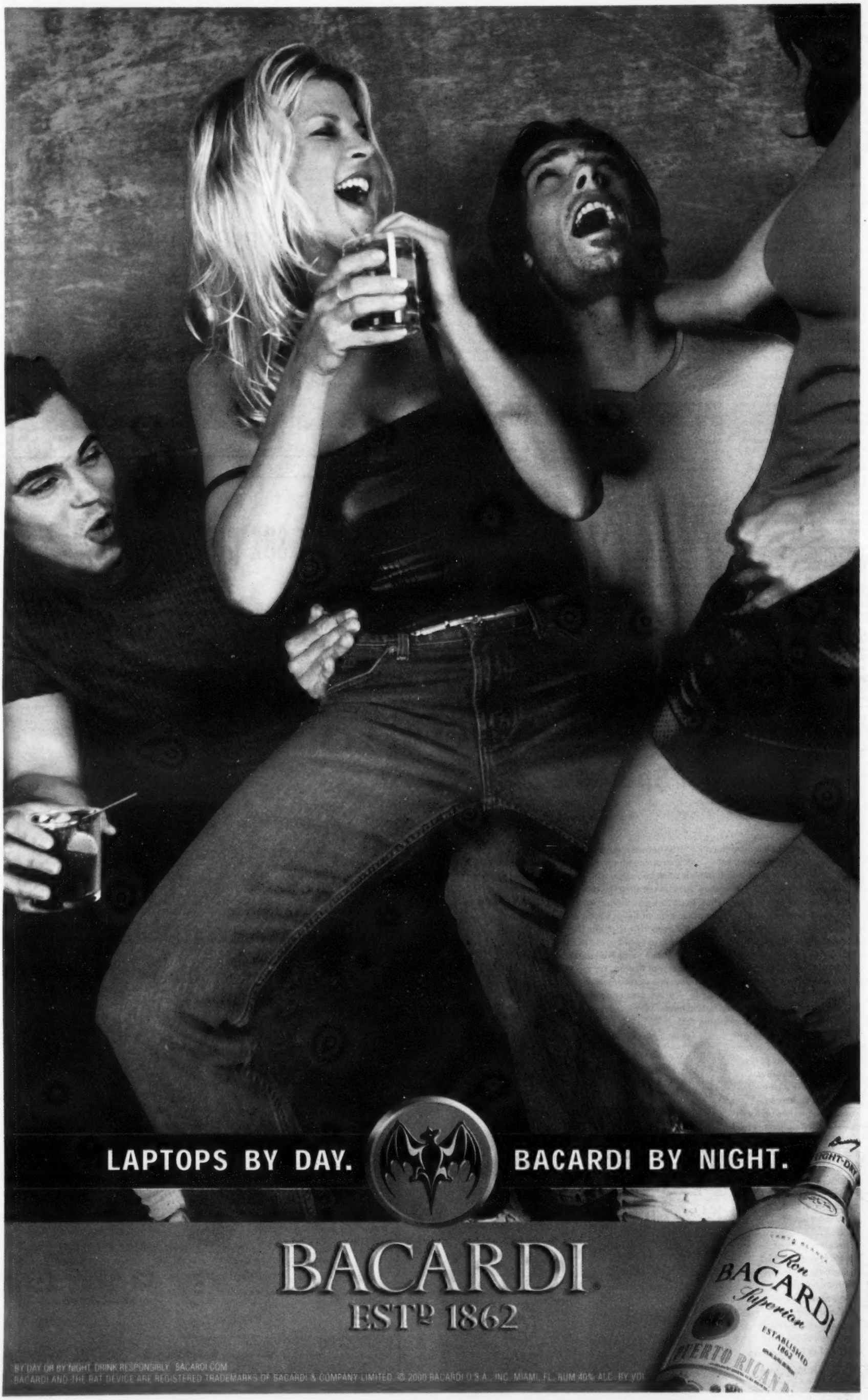
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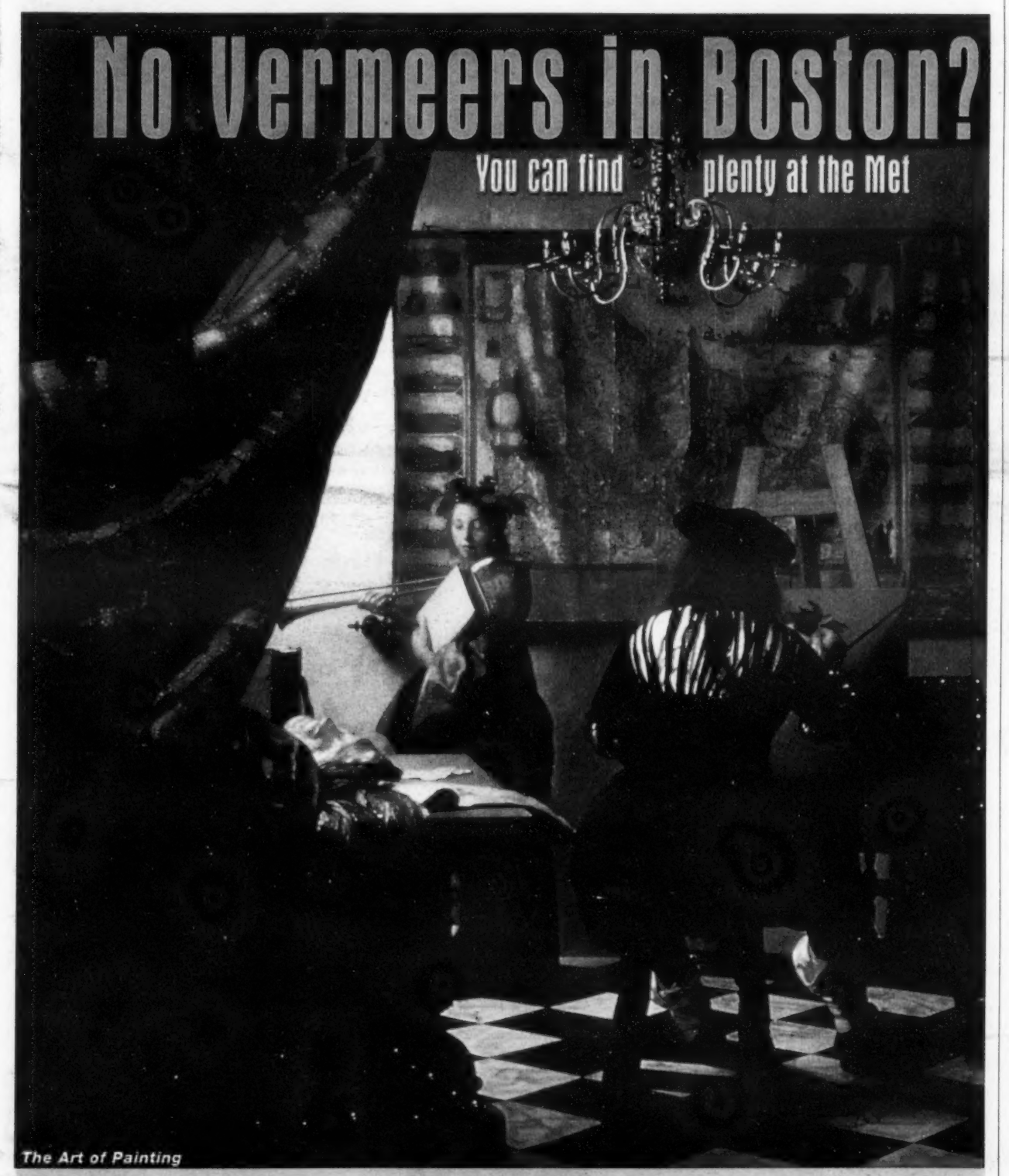


The Art of Painting

BY LLOYD SCHWARTZ

The blockbuster art exhibit of the year, the show that Bostonians are going to want to see above all others, is virtually a stone's throw away. "Vermeer and the Delft School" will be at New York's Metropolitan Museum of Art through May 27 before it travels to the National Gallery in London (it may be cheaper to fly to London, but you can't drive there).

The reason for the excitement is a rare gathering of some 15 Vermeers. Five Christmases ago, at the National Gallery in Washington, there was an even more remarkable Vermeer show — the first exhibit ever devoted exclusively to his work, with 21 of his approximately 34 known paintings from 13 collections around the world.

This Delft exhibit is larger (159 objects) and more didactic in nature. The show provides a complex context for Jan Vermeer's mysterious and mysteriously small output. There are important paintings by his major Delft colleagues (Carel Fabritius — Vermeer's link to Rembrandt

Continued on page 10

ERIC CLAPTON PHOTO BY PAUL DRAKE

FILM

A short film about killing

Patrice Leconte's *The Widow of St. Pierre*

BY PETER KEOUGH

Why don't they make movies in favor of capital punishment? Actually, if you consider vigilante and action flicks or any movie in which the good guy kills the bad guy, that's about all they make. Films that take the other side of the issue tend to stick out because they're polemical and more earnest than entertaining. Not so Patrice Leconte's *The Widow of St. Pierre*, a wrenching melodrama whose politics are submerged below its genuine emotion and which can take its place among such other great films on the subject as *I Want To Live!*, *In Cold Blood*, and *A Short Film About Killing*.

The key to its success (and that of those other three movies) is the long delay between crime and punishment. Revenge, in cinema, is best served piping hot; the colder it gets, the more the common humanity of the intended victim is recognized. Set on

Continued on page 3

HOT TIX

Our Lady Peace and **American Hi-Fi**, May 1 at Avalon: on sale today (March 29) at 10 a.m., call 423-NEXT.

Van Morrison, April 30 at Tsongas Arena, Lowell: on sale Friday at 10 a.m., call 931-2000.

Lil' Bow Wow, June 9 at the Orpheum Theatre: on sale Friday at 10 a.m., call 931-2000.

Lucinda Williams and **Kasey Chambers**, June 10 at FleetBoston Pavilion: on sale Friday at noon: call 931-2000.

Blues Traveler, May 10 at Avalon: on sale Saturday at 10 a.m., call 423-NEXT.

The **Toadies**, **Elliott**, and **Diffuser**, May 11 at the Paradise: on sale Saturday at 10 a.m., call (617) 423-NEXT.

Brooks and Dunn, August 3 at the Tweeter Center, Mansfield: on sale Saturday at noon, call (617) 931-2000.

Eric Clapton, June 11 at the FleetCenter: on sale Monday at 10 a.m., call (617) 931-2000.

Tony Bennett, August 18 at the South Shore Music Circus: on sale April 5 at 10 a.m., call (781) 383-1400.

"American Folk," April 8 through August 5 at the Museum of Fine Arts: call (617) 423-NEXT.

Grandaddy, April 25 at the Paradise: call (617) 423-NEXT.

Promise Ring, May 5 at the Middle East: call (617) 931-2000.

Sting and **Jill Scott**, May 26 at the FleetCenter: call (617) 931-2000.

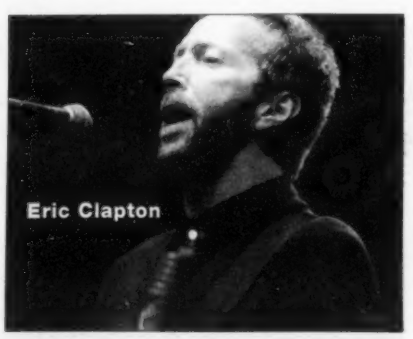
The **Black Crowes**, **Oasis**, and **Spacehog**, June 11 at the Tweeter Center, Mansfield: call (617) 931-2000.

Dave Matthews Band and **Macy Gray**, June 17 at Foxboro Stadium: call (617) 931-2000.

Air and **Sabastien Tellier**, June 24 at Avalon: call 423-NEXT.

Roxy Music, July 21 at the FleetBoston Pavilion: call (617) 931-2000.

Bon Jovi, July 25 at the Tweeter Center for the Performing Arts, Mansfield: call (617) 931-2000.



Eric Clapton

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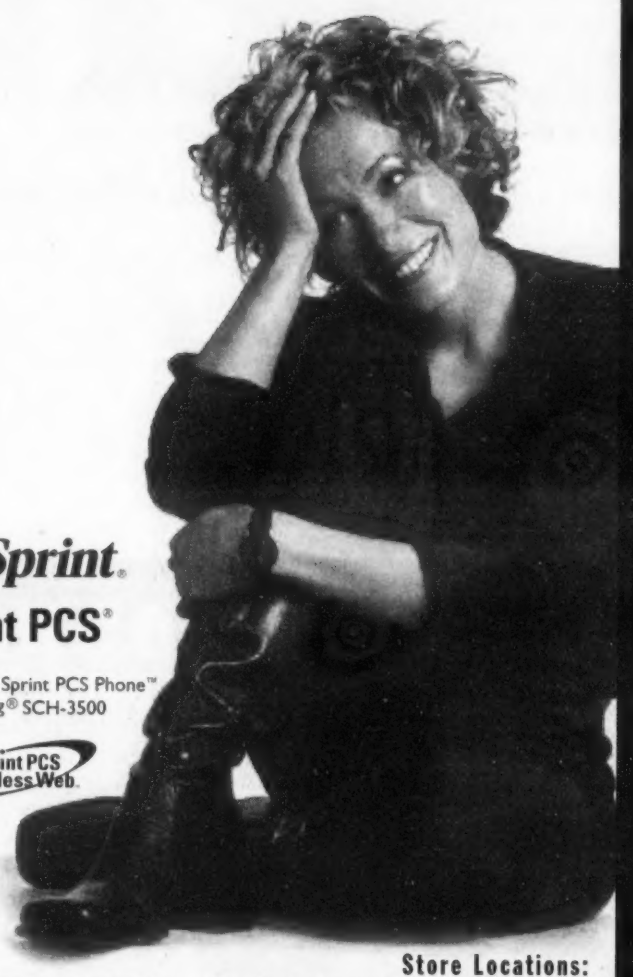

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film

Head case

This *Widow* has near-perfect execution

★★★1/2

THE WIDOW OF ST. PIERRE

Directed by Patrice Leconte. Written by Claude Faraldo. With Juliette Binoche, Daniel Auteuil, Emir Kusturica, Philippe Magnan, and Michel Duchaussoy. A Lions Gate Films release. In French with English subtitles. At the Kendall Square and in the suburbs.

AN OSCAR NOMINATION *should have gone to Juliette Binoche for* Widow *rather than* Chocolat.

Continued from the cover

the island of St. Pierre, a French possession off the coast of Newfoundland, in 1850, *Widow* opens with an especially unattractive abomination. Two drunken fishermen, on shore after a long haul at sea, stagger to their captain's cottage to confront him. A knife is produced and it all ends badly. The two are convicted of murder, and one, Neel Auguste (Serbian director Emir Kusturica, like a bearish Kris Kristofferson) is sentenced to death.

Easier said than done. St. Pierre has no guillotine (in French slang, the "widow" of the title) and rather than appear weak-willed and commute the sentence, the island authorities send word back to Paris (itself in the midst of revolutionary and reactionary turmoil) to ship one over. Meanwhile, the condemned man becomes the responsibility of Jean, the captain in charge of the local garrison. Played by Daniel Auteuil in his finest performance, Jean is an enigmatic figure: aloof and out of place, he's apparently been exiled to St. Pierre from Paris. No one is sure why, though his progressive views and his idolization of his beautiful, upper-crust wife, Pauline (Juliette Binoche, in the role for which she should have received her Oscar nomination), might have something to do with it.

Pauline has a thing about rehabilitation and nurturing, and she enlists the hulking, now docile Auguste to build a greenhouse and perform other errands. As the months pass while the island awaits the guillotine, her flowers bloom in the hothouse and the prisoner becomes a local hero. Here Leconte overstates his case, transforming the killer into a saint who repairs roofs and shovels snow — and in one surreal if overwrought scene, into a superhero as he saves the island's only tavern, and its owner, from plummeting to disaster. Even when Auguste impregnates one of the local widows as he awaits the arrival of the "widow" that is his fate, he does the right thing by marrying her.

Ambiguity shadows the altruism of Jean and Pauline, however, and together with Auguste they form an ambiguous romantic triangle. Something about the impending execution arouses not only Pauline's outrage but her desire; just mention the word "guillotine" and she and her husband start tearing off their clothes. Auguste, the Beast to Pauline's Beauty, seems to embody an erotic force that revitalizes not only her marriage but the bleak life of the island as well. No wonder the effete bureaucrats who run the place want to see the sentence carried out, especially when the poor rally around the condemned giant as the time of execution draws near. Cutting off his head will be an Oedipal castration of those who dare defy the patriarchal authority.

But *Widow* is not so much a political or Freudian parable as it is a personal one, with the stark island, magnificently photographed in corroded shades of gray and green by Eduardo Sarra (who brought a similar ecstatic, elegiacal tone to *Jude* and *The Wings of a Dove*), providing a stark microcosm and with Auguste serving not just as a *cause célèbre* but as an Everyman. His death sentence is common to all, his thoughtless crime is one anyone might be capable of, and his redemption is universal. The elements with which Leconte relates this allegory are deceptively simple but infinitely resonant — a knife, a horse, a woman's scarf, the sea, the captain's fatalistic smile. Neither does this director have much use for sentimentality — compare his depiction of children with those in such knee-jerk exercises in political correctness as *Chocolat*. By the film's cathartic, eloquent conclusion, it's almost possible to believe that love not only can transform those who kill but can transcend death itself. ■

Smorgasbord

The Boston Asian-American film fest

BY SARAH P. MORRIS What does it mean to be an American of Asian descent? To judge from the 12 movies featured in the Museum of Fine Arts' Boston Asian American Film and Video Festival, it means wrestling with the classic immigrant conundrum: how to remain true to one's roots while taking part in the great American pageant. It also means coming to terms with being considered a "model minority," a categorization that, at its worst, has sparked horrifying scapegoatism (in the case of the Japanese-American internment camps during World War II) and still fuels misperceptions and patronizing attitudes.

BOSTON ASIAN AMERICAN FILM AND VIDEO FESTIVAL

At the Museum of Fine Arts, April 5 through 14

The festival's crazy quilt of offerings includes feature-length films and shorts, polished productions and DIY videos, fiction and documentary. The filmmakers are Indian-, Chinese-, Japanese-, and Korean-American. What binds the films together, aside from the central themes of assimilation and stereotype shattering, is labor-of-love infectiousness. Passionate, personal, and decidedly not mainstream, these films are independent in the truest sense.

The "let's make a movie, kids" spirit of indie filmmaking is embodied by *True* (1999; April 13 at 6 p.m.), Jay Koh's portrait of three Korean-Americans struggling to come to terms with their identity. The stars all did double (and quadruple) duty: Jesse Wine as gaffer, Alda Yu as chief make-up artist, and Koh as writer, director, *and* producer. The acting may be a little stiff and the score's Casio noodlings a little cloying (both attributes that seem endemic to indie films), but *True*'s warmth and gentle humor save the day.

I did find myself craving the crackling irreverence of last year's *I'm the One That I Want*, in which stand-up comedian Margaret Cho exploded Asian American stereotypes. *Bugaboo* (1999; April 12 at 8 p.m.), an affectionate critique of the Dilbert-esque lifestyle of émigré Indian software programmers, offers some clever moments, courtesy of director/writer/star Sujit Saraf. For my money, the funniest film of the series is a smart zany short made by Columbia University student Ted Kim. It's almost impossible to describe the plot of the 15-minute-long "The Uncertainty Principle" (2000; April 6 at 8 p.m.), which is set in a diner and interlinks five seemingly unconnected characters: two lovers, a dying man, a femme fatale, and a slacker hitman.

AN AMERICAN HERO: *Fred Korematsu is congratulated by President Clinton.*

Kim should hook up with Philip Kan Gotanda, whose *Life Tastes Good* (1999; April 5, at 8 p.m.) abounds in zaniness and, like "Uncertainty," constructs an almost all-Asian universe. Gotanda, however, gets time to develop his characters and his plot. Dying mob courier Harry (Sab Shimono) seeks resolution in this life before he moves onto the next — which means mending ties with his dysfunctional children (Tamlyn Tomita and Greg Watanabe), battling his insane former business partner (played by Gotanda himself), and falling in love with a mysterious beauty (Julia Nickson). Although all the performances are wonderful, Shimono resonates in his portrait of a sensitive, gourmet-loving tough guy. Gotanda provides snappy direction and a stylish, evocative atmosphere that draws on both film noir and surrealism. Aside from his deficiencies in titling films (*Life Tastes Good*? C'mon!), Gotanda is a singular talent.

It's back to earth with Edward Wong's *Comrades* (1999; April 14 at 3:45 p.m.), a poignant documentary about how China's Cultural Revolution affected two very different men. The first, Wong's father, was a recent high-school graduate in 1949, when Mao came to power. Swept away by the movement's optimism, Yook Wong eagerly joined the army — only to become disillusioned by the Communist Party's seemingly illogical decisions and brutal crackdowns (one is reminded of the Cuba in *Before Night Falls*). A generation later, Alex Hing, a teenager in San Francisco, sees Maoist Communism as the solution to racist attitudes and capitalist misdeeds. As violence escalates during the turbulent '60s and '70s, he too experiences disillusionment with the movement, but he comes away with his activism intact.

The tearjerker of the bunch is *Of Civil Rights and Wrongs: The Fred Korematsu Story* (1999; April 7 at 1:45 p.m.). Eric Paul Fournier's documentary tells the story of a young blue-collar worker from California who resisted being sent to the internment camps. The ACLU took his case to the Supreme Court, which ruled against him 6-3 in an ominous landmark decision, leaving Korematsu with a criminal conviction that dogged him the rest of his life. Nearly 40 years later, a lawyer researching the case uncovered incriminating evidence against the Justice Department and persuaded Korematsu to pursue a retrial for his "crime." When his conviction was overturned, he scored a major victory for Japanese-Americans. Korematsu is an enormously appealing subject, not only for his amazing story but also for his lively humor and good nature. In the grand tradition of Jefferson Smith, Norma Rae, and Erin Brockovich, he is a very American kind of hero: an average Joe brave enough to take on the Man and tough enough to win. ■

film

No custom fit

Tailor could use a few alterations

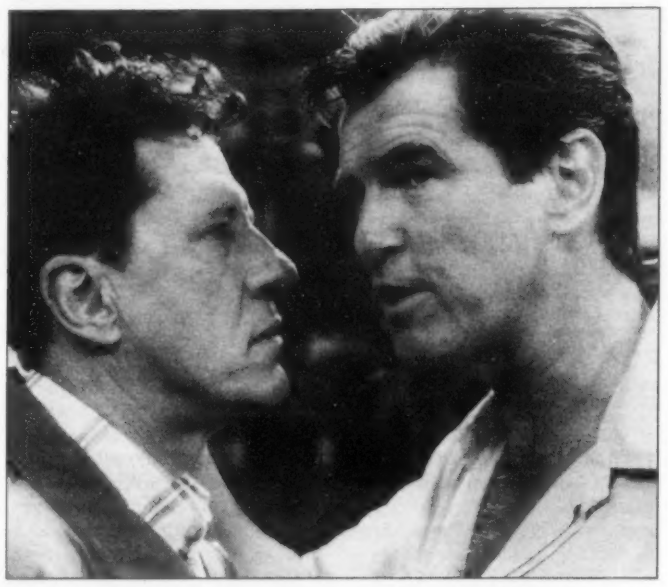
BY GARY SUSMAN Much has been written about how hard it is for screenwriters to find suitable villains for spy movies and other thrillers now that Communists and Nazis are no more and ethnic sensitivity has made other forms of scapegoating unfashionable. But if current movies are any indication, a spy's greatest threat comes from his own organization.

John le Carré foresaw this trend even before the end of the Cold War, in numerous spy novels that made "mole" a household word. *Mission: Impossible* and its sequel have the hero fighting renegade agents from his own spy network. The current debacle surrounding alleged FBI mole Robert Hanssen shows what a hard time spy fiction has outrunning reality. Even this month's comic takes on the genre, *Spy Kids* and *Company Man*, suggest that intelligence agencies are their own worst enemies. After all, how good can the secret agents in *Spy Kids* be if they have to be rescued by their own children? And in *Company Man*, the incompetence of field agents is matched by their superiors' willingness to compromise any ideals in order to avoid bad publicity.

So it's apt that we now have a film adaptation of le Carré's recent novel *The Tailor of Panama*. Just so you'll get the point of what a sorry state the spy business is in these days, the story's chief spy — a sleazy, self-serving slacker named Andrew Osnard — is played by Pierce Brosnan. Brosnan takes unholy glee in defacing his charming, slick James Bond image. (His Bond too fought a rogue agent in *Goldeneye*.) After one screw-up too many, the British spy is sent to Panama to keep an eye on the Canal at a time of uncertainty over its future ownership. Osnard decides to gain entry to Panama's oligarchs through their pants — that is, via Harry Pendel (Geoffrey Rush), British expatriate and tailor to the local aristocracy.

★★1/2
THE TAILOR OF PANAMA
Directed by John Boorman. Written by John le Carré, John Boorman, and Andrew Davies, based on the novel by John le Carré. With Pierce Brosnan, Geoffrey Rush, Jamie Lee Curtis, Leonor Varela, Brendan Gleeson, and Catherine McCormack. A Columbia Pictures release. At the Fenway, the Kendall Square, and the Chestnut Hill and in the suburbs.

Pendel is a fascinating fellow, especially in Rush's nimble hands. Behind his Savile Row image is a shady past, which Osnard exploits in order to extort Pendel's help. Although Pendel's wife, Louisa (Jamie Lee Curtis, atypically spiritless), works with some of the financiers who are deciding the Canal's future, he actually has little insight into current politics. But he does know a couple of former opposition leaders from the Noriega days: his own shop assistant, a disfigured beauty named Marta (Leonor Varela), and a broken-down drunk named Mickie Abraxas (Brendan Gleeson). To appease Osnard, Pendel spins a yarn that Abraxas is leading a new underground movement. Pendel is a tragicomic variation on the weaselly theatrical producer Rush played in *Shakespeare in Love*; as he lies and improvises his way from one jam into another, you almost expect him to sigh, "It's a mystery."



SPY VERSUS SPY: *there's precious little idealism left in the intelligence world of Pendel and Osnard.*

Osnard seems to know Pendel is lying, but he also knows the story is good enough to persuade his superiors to funnel millions of pounds to the supposed resistance — via Osnard's pocket, of course. Before long, the Americans get involved. The CIA and the Army are as willing as everyone else to buy this fiction because it justifies their spending of massive amounts of money; the fate of the Canal is certainly a convenient pretext to petition Congress for a budget increase.

Director John Boorman and le Carré (who wrote the screenplay, along with Andrew Davies) manage not to lose sight of the individual figures amid the geopolitical intrigue. Particularly poignant is Gleeson, the star of Boorman's *The General*, as a man whose spirit has been beaten out of him primarily by government thugs, and who has finished the job himself. But the cool, dispassionate air they bring to the project probably works better on the page than on screen. The result is a curiously flat and unthrilling thriller. Toward the end of the film, Boorman tosses in a few explosions and a laughably slow car chase, but his heart is less in creating the kind of action spectacle he's capable of (*Deliverance*, *Excalibur*) than in dressing a cerebral political black comedy in the ill-fitting costume of a genre movie. ■

Video surprises

Antonioni, *The Fantasticks*, more

Is there anybody out there who attended the 1980 Venice Film Festival? If so, you were among the disappointed when the great Italian filmmaker Michelangelo Antonioni (*L'avventura*, *Red Desert*, *Blow-Up*) unveiled *The Mystery of Oberwald*, a stage-to-screen rendition of a tediously talky Jean Cocteau chamber play, *The Eagle Has Two Heads*. Why would anyone wish to revive that dusty 1946 costume drama about a reclusive queen shut away in a castle since her husband's death 10 years earlier who falls for the anarchist poet (Franco Branciaroli) sent to assassinate her? And why (this was 1980, remember) would anyone shoot this already off-putting tale, as Antonioni opted to do, on lowly videotape?

No matter that Antonioni's kinetic Eurostar, Monica Vitti, portrayed the smitten queen. *The Mystery of Oberwald* disappeared from sight after an abortive American opening in 1981. Now it's back, lovingly copied from the original master, and available (Facets Video, $79.95) this Tuesday. What's the 20-years-after verdict? Mixed. I have a lot of respect for Antonioni's odd venture, which is radically unlike any of his other movies, more in the line of Rossellini or Visconti. But I can't claim to be swept away. The talk is trying, and there's no way to burrow inside the ritualized melodrama, Racine/Calderón without the poetry.

film culture
by Gerald Peary

Still, it's neat watching Vitti stretch out with monologues and soliloquys; and *The Mystery of Oberwald* does have a fabulous double-death kitsch ending that (would Antonioni acknowledge a Hollywood Western?) seems an homage to the guy-gal shootout in the desert with which King Vidor's 1946 *Duel in the Sun* concludes. Most impressive, and prescient, is the way Antonioni's video experiment anticipates the DVD revolution for narrative films. The filmmaker who painted the park grass extra-green in *Blow-Up* here grooves on video-enhanced incantatory hazes and hues. To quote what he said in 1980 about his Edisonian techno-trailblazing: "The electronic system is very stimulating. At first, it seems like a game. They put you in front of a console full of knobs, and by moving them, you can add or take away color, meddle with its quality and with the relationships between various tonalities. . . . In short, you realize quickly that it isn't a game but rather a new world of cinema . . . using color as a narrative, poetic means . . . with absolute faithfulness, or, if so desired, with absolute falseness."

ANTICIPATING DVD: *Monica Vitti and Franco Branciaroli in* The Mystery of Oberwald.

What other films that barely made it to the theaters, or never made it, have crawled recently, belatedly, onto video?

Stiff Upper Lips (1996). This one's period-movie costs escalated when the filmmakers chose to shoot on location in India and Italy and on the Isle of Man. Billed as a hilarious roast of Ivory-Merchant movies, *Stiff Upper Lips* aims the bulk of its jokes — some mildly funny and smutty — at *A Room with a View*. If you didn't see the 1986 E.M. Forster adaptation, you won't get what's being parodied most of the time. It's perplexing how Miramax could have greenlighted this venture with the teensiest of potential audiences. No surprise that *Stiff Upper Lips* never made it to Boston, especially when the biggest star in the cast is the aged Peter Ustinov.

Screw Loose (1998). If you've waited years for a new Mel Brooks farce, as I have, well, here it is, sort of, and straight-to-video. Mel as his ditsy, shouting Jewish self plays a lifer lunatic-in-residence in a California mental hospital. He's delivered suddenly to freedom by an Italian factory owner whom he had rescued from the Germans in World War II. Brooks is Harpo/Chico cartoonish, and having him on screen is a treasure. But he didn't write or direct this movie: those tasks fell to Italian comedian Ezio Greggio. He's the real star of *Screw Loose* as the middle-aged, pushed-about son of the factory owner. You get bursts of Brooks between long bouts of Greggio's low-level comic antics.

The Fantasticks (1995). This Michael Ritchie–directed version of the Off Broadway musical languished in a can in Hollywood until, last year, Francis Ford Coppola edited 20 minutes out of the movie. It opened briefly last fall, but try to remember . . . even an astute positive review by my *Phoenix* colleague Peg Aloi couldn't keep it at the Kendall Square. I didn't see it, nobody saw it, and now it's on video. Surprise! I'd proclaim it the most underrated picture of 2000. What's been wrong with this movie all these years is that the treatment is so original, so artsy, so daring for Hollywood. Eschewing the minimalist set (the Mute, two sticks, a box), Ritchie located his movie in a dream 1920s on a stark Midwest plain, where a wonderful and weird carnival and sideshow saunter into view. It's a walking vision from Ray Bradbury, or Fellini meets Willa Cather.

The cutesy scheming fathers are an archaic leftover from the play, and I'm not sure what to make of the "Theatrical Abduction!" tune that's replaced the politically abhorrent "Rape" song. But Jean Louisa Kelly is a fetching Girl and Jonathon Morris a world-weary, bored-with-his-virility El Gallo, and between them they capture the romantic pessimism and tragic fatalism with which *The Fantasticks* told right is suffused. A lovely, lovely film. ■

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trailers

FILMS OF CRAIG BALDWIN

Once upon a time independent filmmakers tried be subversive. Nowadays, most just want to have their films screen at Sundance and get a contract with Miramax. San Francisco avant-gardist Craig Baldwin still believes that movies can undermine the powers that be. Sly and anarchic, composed of archival and found footage cut together with frenetic wit and a sardonic soundtrack, the two films he will be presenting this weekend at the Museum of Fine Arts are a brash reminder of the medium's revolutionary potential.

Napster aficionados might be intrigued by his *Sonic Outlaws* (1995; April 6), a jagged, jazzed-up documentary about Negativland, a guerrilla collage band sued by Island Records for violation of copyright. Their crime: releasing a single called "U2" that borrowed a little too earnestly from the original. As the Negativland band members point out and Baldwin illustrates with his kaleidoscopically edited montages, such parodies are one way of resisting the media onslaught and reclaiming popular culture.

The more narratively inclined *Spectres of the Spectrum* (1999; April 4) is an alternative history of the near future. The year is 2007 and the world has been laid waste, spiritually and physically, by corporate greed. The soulless moguls are about to deliver the coup de grâce with an ionosphere-busting electromagnetic pulse that will homogenize everyone's imagination. Countering them are the father-and-daughter team of Yogi and Booboo, psychic geniuses who plot to go back in time through "the graveyard of dead media" to recover a message encrypted in a '50s science TV show and save the world. Along the way Baldwin indulges in endless conspiracy theories involving Wilhelm Reich, Benjamin Franklin, David Sarnoff, and Bill Gates that are depicted by a quaint and jarring array of old footage. Dense if a little heavy on the voiceover explication, *Spectres* is grim, seditious fun. *At the Museum of Fine Arts.*

— Peter Keough

MEMENTO

Short-term memory loss is such a perfect metaphor for going to the movies that it was inevitable someone would make a movie about it. The ticket you buy is a round trip to oblivion. In the dark you forget about yourself; then the screen tickles your brain with thousands of images, not more than a few of which will survive the walk back to the parking lot.

TRY TO REMEMBER: *10 minutes after you've seen* Memento, *it's just as if you hadn't.*

In *Memento*, the second film from Christopher Nolan (after 1999's low-budget *Following*), a former insurance investigator named Leonard (Guy Pearce) devotes his life to finding the man who killed his wife. Trouble is, the same assault that took her life also damaged his brain, leaving him unable to form new memories. So to keep track of where he is with his quest, he shoots Polaroids, writes notes to himself, and has the main certainties of the case tattoo'd on his body.

Nolan tells the story in a tricky way that moves backward in time and restarts every 10 minutes or so, as Leonard finds himself in a new situation and must puzzle out how he got there and what it means. This oppressive narrative technique makes it impossible for us not to share Leonard's condition: we've all lost our memory, and we keep losing it over and over as the film unfolds. The movie's cleverness is satisfying on a brute level but also irritating, especially since Nolan and Pearce conspire to make Leonard as unpleasant as possible. And the intrinsic unimportance of the noir plot to which the memory-loss format is tied reminds us that whatever else Nolan — with his impeccable intelligence — is doing, he's still only playing a game that's been played so many times it's academic whether someone with a new style can score a little higher than usual. But it's pointless to knock *Memento*. The proof of the film's success is that 10 minutes after you've seen it, it's exactly as if you hadn't. *At the Kendall Square and in the suburbs.*

— Chris Fujiwara

THE PERSONALS

The bad-date montage — the litany of suitors who speak directly to the camera and reveal in short order their unsuitability as a romantic partner, if not the absurdity of romance itself — has sparked such offbeat comedies as *She's Gotta Have It* and *Next Stop, Wonderland*. Stretched over an entire movie, however, the concept wears thin. Halfway through Taiwanese director Chen Kuo-fu's *The Personals*, you have to wonder why Dr. Du Jia-zhen (the elfin Rene Lui), a disgruntled ophthalmologist, persists in searching for a marriage partner via the personal ads. After the foot fetishist, the pimp, the autistic artist accompanied by his mother, the callow yuppie accompanied by his father (and dad's the one looking for the wife), the ex-con, the salesman (he's the victim of one of his own personal security devices), and the giggling 17-year-old have made their pitches, the point has been more than made. Chen tries to vary the punishment through jump cuts, overhead camera angles, and a subplot (who is that Dr. Du calls at night to unburden herself of her woes?) that suggest an entirely different movie. Since Du is an eye doctor, it's the ultimate blind date that sees through her. Unfortunately, the film's gimmick has been transparent from the start. *At the Brattle Theatre this weekend, March 30 and 31.*

— Peter Keough

SPY KIDS

What ever happened to Robert Rodriguez? You may remember him as the promising filmmaker who 10 years ago whipped together the hip, low-budget thriller *El Mariachi*. Since then he's produced the dismal *Four Rooms* and *The Faculty* and now this ill-conceived kiddie spy romp. And what happened to Antonio Banderas, Rodriguez's star from *Desperado*, who shares in this debacle?

Banderas and Carla Gugino are superspies who have ceased their world-hopping ways to raise a family but still keep a hand in the game as "consultants." Their children (Baby Gappers Alexa Vega and Daryl Sabara) draw them back to the front line when it's discovered that a Saturday-morning TV show is actually a front to take over the world. The playhouse FX are appetizing, as is the charismatic cast, but the plot, much like a *Punch and Judy* sideshow, is concerned more with gadgetry than with such refinements as character development. Providing too little comic relief is Alan Cumming (*Eyes Wide Shut*), who's a devilish delight as the Pee-wee-Herman-esque TV-show host, and Tony Shalhoub, who humps about as an unassuming mad scientist concocting an army of thumbs. *At the Copley Place, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Tom Meek

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theater

Cold comforts

Trinity's well-played *Sonata*

BY CAROLYN CLAY Like the Trinity Rep *Who's Afraid of Virginia Woolf?* that was directed by Amanda Dehnert and designed by David Jenkins, this world premiere of *The New England Sonata*, with the same pair on board, presents the bare wood frame of a house — in this case one surrounded by pine woods. But whereas Edward Albee's play has enough crackling fat for actors to chew until their jaws tire, Eliza Anderson's new work, a rumination on art and mortality, is as skeletal as the set. Often writers tell you too much, but Anderson sets a spare, if studied, table.

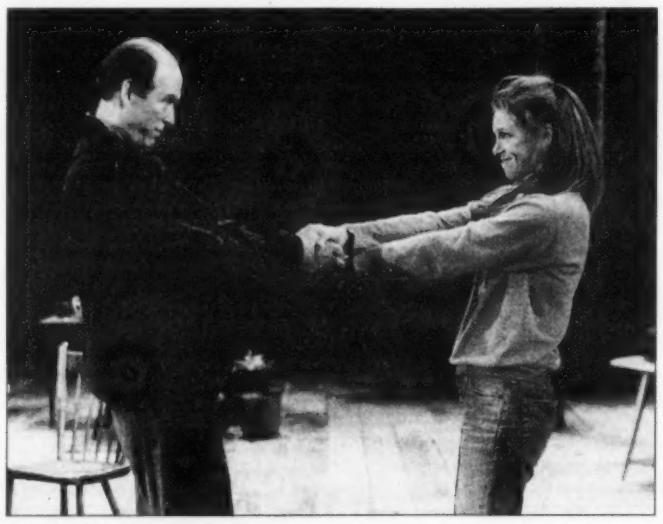
THE NEW ENGLAND SONATA

By Eliza Anderson. Directed by Amanda Dehnert. Set design by David Jenkins. Costumes by William Lane. Lighting by Deb Sullivan. Sound by Peter Sasha Hurowitz. With Timothy Crowe, Amy Van Nostrand, Barbara Meek, Andy MacDonald, and Benjamin E.M. Lovejoy. At Trinity Repertory Company, Providence, through April 14.

The New England Sonata presents a married couple, writers living in spartan New England isolation, their delicate balance shifted by intrusions of illness, madness, and a mother/mother-in-law who doesn't understand the austerity of their insular, artistic life. Florida resident Eleanor doesn't think much of Emily Dickinson either, holed up as she was in Amherst obscurity weaving verse from life and death and Nature when she could have been somewhere warm, smelling the bougainvillea. It's not the weather, Eleanor counsels, that beckons old folks to the Sunshine State; it's the "abundance." But novelist Wallace and his 15-years-younger poet wife Clara are allied, as is everything that lives in northern climes, with the seasons, those yearly approximations of nascence, growth, withering, and death.

Anderson's play is nicely and carefully written, its themes of (in the author's words) "creativity, spirituality, and mortality — the small questions in life" set in something like a verbal sonata, with an exposition, development, recapitulation, and coda. In fact, the piece is more composed than conventionally plotted (motifs tootled in the opening scene recur and interweave). Eleanor, we learn, has come north to the "penurious" terrain of New England because son Wallace has been diagnosed with an incurable illness. A partisan of his first wife, she has little use for Clara. But Anderson is less interested in resolving the conflict between Eleanor and Clara, or in advancing the relationship of Clara and a young squatter she meets in the woods, than she is in exploring the isolation and selfishness required by the artistic life and considering whether it's worth it.

Wallace and Clara, though lustily co-dependent, have chosen a life of seclusion and of words; their standard greeting, as they pass between solitary stints of work, is "Lucky." Yet it is acknowledged in their first conversation, about a student's poem, that the act of creation and "an awareness of death" go hand in hand. Later Clara, watching a hawk capture a mouse, muses of the mouse, "How would it be to live like that? Without fear up to the moment you sensed the shadow of the wing?" For Wallace and Clara, the shadow of the wing is more or less a constant canopy. It takes the form of his illness, the inherited instability that fuels her gift but also leads to recurring bouts of madness and institutionalization, and the sullen, resentful ghost of the dead child Wallace ignored when he was alive. In Amanda Dehnert's deceptively simple Trinity Rep staging, death is an upstage door through which characters retire almost casually. Transitions are marked by the wordless, exacting rearrangement of chairs.



LUSTILY CO-DEPENDENT — *and yet Wallace and Clara have chosen a life of seclusion and of words.*

Given the roughhewn bare bones of Jenkins's set and the more polished ones of Anderson's writing, it falls to the actors to supply flesh. *The New England Sonata*, though often tartly funny, is an austere work. Some of its nature symbolism is heavy-handed, and I'm not sure what to make of Pip, the Dickens-monikered stoner hovering in Wallace and Clara's woods, waiting to encroach on their life. But at Trinity, the play's paradoxically formal and disjointed structure is strengthened by performances built not on meditative themes but on real life. One-time Trinity regular Amy Van Nostrand (who, like Dr. Syd Hanson, has returned to Providence from Tinseltown) brings a soupçon of Dr. Vivian Bearing and a dash of Sylvia Plath to the caustic, troubled Clara, whose fierceness she frames in a sexy ease. Timothy Crowe captures both the dapper professor and the grasping, vulnerable child in Wallace. Barbara Meek brings a breezy intrusiveness, but also a core of blunt wisdom and compassion, to reluctant snowbird Eleanor. And vacancy and intensity spar believably, and amusingly, in Andy MacDonald's Pip. Anderson's *New England Sonata* is neither emotionally lush nor dramatically gripping. But it's well rendered here, and its weighty considerations keep playing like a tune in your head. ■

Three's company

David Marshall Grant's *Snakebit*

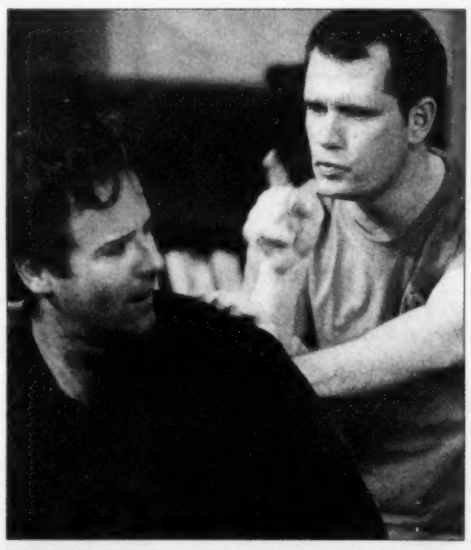
BY ROBERT DAVID SULLIVAN If we could just become more like each other, one character tells a friend at the end of *Snakebit*, we'd both get through life a lot easier. It's an appropriate sentiment for a tart comedy that seems equally pitched toward gay and straight audiences. An Off Broadway success in 1998, *Snakebit* was the first produced work by David Marshall Grant, who until then was better known as an actor (from the Broadway production of *Angels in America*). Its Boston premiere, by the SpeakEasy Stage Company, is not entirely successful, but Grant's playwriting skills come through pretty well.

SNAKEBIT

By David Marshall Grant. Directed by Lois Roach. Set design by Eric Levenson. Lighting by C. Scott Ananian. Costumes by Michelle Dowd. Sound by Matt Griffin. With Adrianne Krstansky, Jeffrey Mello, Robert Pemberton, and Jason Schuchman. Presented by SpeakEasy Stage Company at the BCA Theatre, through April 14.

The play opens with a good-looking gay man in his 30s preparing to move out of his Los Angeles home. Michael (Jeffrey Mello) has just been dumped by his closeted lover, Gary, a radio personality who emulates Howard Stern. Once a ballet dancer and now a social worker for troubled teens, Michael is a good citizen gone amok. He washes and reuses aluminum foil, and he wanted to adopt one of his young clients — two points of disagreement that led to Gary's departure. In this production, at least, he's also incapable of packing books in a box.

Michael is visited by two New Yorkers, childhood friend Jonathan (Robert Pemberton) and wife Jenifer (Adrianne Krstransky). The self-depreciating Jenifer is an actress with a stuttering problem (it's indicative of the playwright's good taste that he doesn't wring much comedy out of this) who prefers her sideline job of making "wheatless, dairyless, and sugarless brownies." When Jenifer admits that the brownies are not totally sugarless, Michael has a vision of diabetics dropping to the floor all over Manhattan. Early on, we find out that Michael and Jenifer secretly slept with each other a few months before her wedding.



SLIGHT BIAS: *Robert Pemberton's dynamic Jonathan is easier to take than Jeffrey Mello's passive Michael.*

This double dose of earnestness is balanced by Jonathan, a cocky actor who got his break in *Die Hard*–type action flicks. (As we know from *The Big Chill* and other films, this is shorthand for selling out.) Jonathan ridicules Michael for walking a neighbor's dog without charging a fee. He is quicker to return calls from his agent than from the babysitter of his six-year-old daughter, Emma, who keeps throwing up back in New York. Jonathan jokes that he'd rather be gay, offering selfish reasons (no pressure to have kids or to be monogamous), though I suspect that he actually envies Michael's more sensitive nature.

The first act of *Snakebit* is about as talky as a play can get, with no plot to grab onto and a familiar reliance on performing as a metaphor for life. It is not joky, however, and Grant's choosiness with one-liners keeps his characters bearable. When Michael complains about his ex-lover, for example, Jonathan snaps, "If you wanted selflessness and decency, you should be with a woman." In a lesser comedy, this remark might be lost within too-perfect dialogue; here, it asks us to think about its relevance to all three characters. The second act moves more quickly, tying together Emma's illness, Michael and Jenifer's secret, and a young man (Jason Schuchman) who drops in to look at the house and explain to us the play's title (something to do with the resilience of Liz Taylor). The final scene — which somehow invests hope in the statement "You don't have to be a victim to prove that the world sucks" — is conclusive without being too convenient.

With so much of *Snakebit* devoted to a debate about life philosophies, just about any production of the play is going to betray a slight bias toward one of the characters. In the SpeakEasy version, Robert Pemberton's Jonathan is so much more dynamic than the other performers that I bought his act-now, think-later approach almost immediately — a leap of faith that Jonathan himself might find questionable, since he eventually apologizes for much of his behavior. With an appealingly boyish laugh, Pemberton turns his character into a cross between Ayn Rand and Auntie Mame, teaching the more introspective characters how to behave "in the real world." Even when he says, "I'm your best friend — you're supposed to talk to me whether or not I'm nice," he's easier to take than Mello's passive Michael, who whines, "You have no idea what it feels like to be me."

My preference would be for Mello to match Pemberton's energy level, though Krstransky's understatement is acceptable for a character who's tired of her A-personality husband. I don't know whether the uneven match between the two male characters is a deliberate move on the part of director Lois Roach — who, it must be said, makes a play without much action seem much shorter than its two-hour-plus running time. Pemberton's winning performance spares his audience the discomfort of conceding some of Jonathan's points after it's spent most of the play hating him, but it does take some of the bite out of *Snakebit*. ■

theater

Hugs all 'round

Visiting Mr. Green's odd couple

BY IRIS FANGER If you can imagine Henrik Ibsen writing about the confrontation between an elderly Jewish man in New York and a young, Harvard-educated business hotshot according to the rules of the 19th-century well-made play, you'll understand why Jeff Baron's *Visiting Mr. Green* has some problems. And as if there weren't enough incongruities between subject and structure, the first-act curtain line reveals that the younger man is gay, changing the tone from ethnic sentimentality to the highly charged emotional outbursts of act two.

VISITING MR. GREEN
By Jeff Baron. Directed by Daniel Gidron. Set design by Eric Levenson. Costumes by Frances Nelson McSherry. Lighting by John Malinowski. With Sam Gray and Barry Abramowitz. At the Jewish Theatre of New England, Levanthal-Sidman Community Center, Newton Centre, through April 1. The production will then play at Merrimack Repertory Theatre, Lowell, April 6 through May 6.

Nothing could feel more familiar than the sit-com pairing of two such disparate New Yorkers. The first act sets up the gimmick. The court has sentenced Ross Gardiner to appear at Mr. Green's apartment once a week for six months as community service for driving his car too fast and plowing into the older man. Mr. Green is an 80-year-old observant Jew who remembers family tales of slights suffered in the old country by his grandparents and orders his life by the Ten Commandments. Ross, a Jew who hasn't set foot in a temple since his bar mitzvah, doesn't even know where his grandparents were born. At first, Mr. Green is confused by Ross's intrusions into his life, then incensed by them. Since his wife passed away, he has stoked his grief by retreating into isolation. Ross woos him by bringing kosher tidbits as peace offerings and being relentlessly cheerful, so that he gradually wins Mr. Green's affection. You expected otherwise?

The men form a relationship that is rocked when Ross comes out of the closet. Mr. Green has been extolling the virtues of 60 years with his wife, Yetta, and ragging on Ross to find a wife when Ross admits he is gay. Mr. Green doesn't get it until Ross declares," You know, a *fagele*," the Yiddish word for "little flying bird" that is used disparagingly about gay men.

Trapped by the prejudices of his generation and culture, Mr. Green knows nothing about gay men, and neither can Ross understand the old man's apathy toward life. He is wary of Mr. Green's attitudes because of his own family's disapproval. After a fling with a man named Paul in his early 20s caused his father's stonewall silence and his mother's tears, Ross has lived a celibate life. There's a whiff of "been there, heard that" about his anger over the problems of being gay, not to mention some uneasiness about his whining. Didn't we see plays like this a decade ago or even earlier? *Visiting Mr. Green* had its New York premiere in 1997.

A HAPPY ENDING *as Mr. Green turns into a kindly paterfamilias.*

Baron sprinkles atmospheric one-liners like matzoh balls floating in chicken soup, but the laughs dry up after Ross's admission. Then Ross discovers that Mr. Green has secrets of his own. Those favorite Ibsen props, the hidden letters, show up to fuel the turns of the action, with Ross taking the role of deus ex machina. We watch Mr. Green turn into a kindly paterfamilias, changing the patterns of an entire lifetime to accept Ross and his sexuality by wrapping his arms around him in a big bear hug. The play transforms from a Borscht Belt entertainment into a polemic, raising some hot-button issues involving intermarriage and the conflict between being true to one's religion or one's family. Mr. Green replaces Ross's disapproving father and it all ends happily, or reasonably so, because Baron ties up the loose ends at the climax, à la Ibsen.

The two characters would be more believable if they had minds of their own rather than being the playwright's mouthpieces. Sam Gray as Mr. Green and Barry Abramowitz as Ross have enough trouble keeping up their energy given the episodic structure of the play, which progresses from visit to visit. The four scenes in act one and five in the second act are separated by overlong blackouts; I wish director Daniel Gidron had trusted the audience to understand the dramatic convention of the telescoping of time. Gidron neither varies the length of the scene breaks nor the shape of the staging in ways that would help the actors play anything beyond the outlines.

Adding to the inconsistencies, Eric Levenson's setting of a one-room apartment somewhere in New York City is a little too smart for Mr. Green's situation. If he doesn't know enough to take the plastic wrapping off a sponge when he wipes the table, and if he fills his cabinets with stacks of old paper bags, perhaps the upholstery and the draperies should look a little shabby. And when Ross brings his new-found friend some dinner, couldn't he include a roll with the plastic cup of soup — and maybe a piece of chicken? ■

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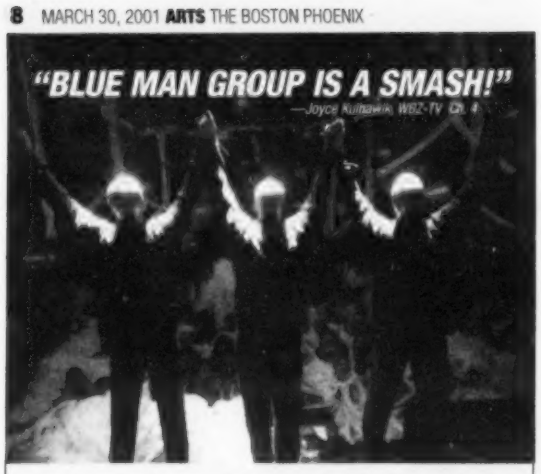

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play by play

COMPILED BY CAROLYN CLAY

■ **AMPHITRYON.** Theater and opera director Darko Tresnjak is at the helm of this imaginative if jarring production of a lesser-known Molière play, a comic yet troubling take on the classic myth involving yet another of Olympian honcho Jupiter's bed tricks. Here the god takes the form of the Theban general of the title in order to sleep with his wife. In Molière's version, the messenger-god, Mercury, also gets into the act, appropriating the form of Amphitryon's much-abused valet, Sosia, turning the play into a combination heavenly fantasia and vaudeville comedy about abuse of power. The piece, written in *vers libre* rather than rhyming couplets, has been ably translated by Richard Wilbur, and David Gordon's vertical design, which includes cherubs whizzing down slides, is both kitschy and stunning. To his credit, Tresnjak acknowledges the play's dark side, particularly with regard to the damage done Amphitryon's marriage by Jove's shenanigans. But ache and slapstick are hard to reconcile. Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), through April 8. Curtain is at 7:30 p.m. Tuesday through Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $12 to $55.

■ **ANIMALS AND PLANTS.** American Repertory Theatre New Stages presents the world premiere of another new play by the talented Adam Rapp, whose hypnotic *Nocturne* it presented last fall. Scott Zigler directs the work, in which two men are snowbound in a cheap motel room in North Carolina waiting to do a drug deal with someone called the Burning Man. "Under a comic façade of buddies bonding in a blizzard, Rapp examines a friendship threatened by betrayal." Will LeBow and Benjamin Evett make up the cast. Presented by American Repertory Theatre at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge (617-547-8300), March 30 through April 15. Curtain is at 8 p.m. Tuesday through Saturday and at 2 and 7 p.m. on Sunday (no evening performance April 15); there is an additional 2 p.m. matinee on Saturday April 7. Tix $25 to $35.

■ **ART.** Seacoast Repertory Theatre takes on Yasmina Reza's brief but sophisticated 1998 Tony-winning play about three men whose friendship disintegrates in contemplation of an expensive all-white painting one of the trio has bought. Producing artistic director Roy Rogosin is at the helm. At 125 Bow Street, Portsmouth, New Hampshire (603-433-4472 or 800-639-7650), through April 8. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $19 to $25; discounts for seniors, students, and children.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday; at 7 and 10 p.m. on Friday; at 4, 7, and 10 p.m. on Saturday; and at 3 and 6 p.m. on Sunday. Tix $39 to $49; $19.75 obstructed-view seating; available at the box office and Bostix day of performance.

■ **BOSTON THEATER MARATHON.** Boston Playwrights' Theatre warms up for the third annual marathon of 10-minute plays by local playwrights, which is presented by local theater companies just before that *other* Boston Marathon. The 10-hour fest includes 43 works by 40 playwrights, including Rosanna Yamagiwa Alfaro, Margaret Ann Brady, Alan Brody, Robert Brustein, Ed Bullins, Leslie Epstein, David Valdes Greenwood, Laura Harrington, Israel Horovitz, John Kuntz, Jon Lipsky, Jack Neary, Aidan Parkinson, Theresa Rebeck, Lois Roach, Katherine Snodgrass, Bruce Ward, Tug Yourgrau, and Howard Zinn. No carbo-loading required. At the Boston Playwrights' Theatre, 949 Commonwealth Avenue (617-358-7529), April 8, from noon until 10 p.m. All-day passes $20 in advance, $25 on April 8; proceeds to benefit the Boston Theatre Benevolent Fund.

■ **DAMN YANKEES.** Bill Boyer directs this student production of the 1955 Faustian musical based on Douglass Wallop's *The Year the Yankees Lost the Pennant*. It's about a fan who sells his soul to the devil for a shot at baseball stardom. At Carling-Sorenson Theater, Sorenson Center for the Arts, Babson College campus, Wellesley (781-239-5682), April 5 through 7. Curtain is at 8 p.m. Tix $12; $6 for Babson staff/alumni; $3 for students.

■ **DIVERSITY LABORATORY THEATER GROUP WORKS IN PROGRESS.** Long-time Cambridge theater fixture Stan Edelson is at the helm of this program that will include monologues, dance, character expositions, and musical accompaniment. At the Cambridge Center for Adult Education, 56 Brattle Street, Cambridge (617-547-6789 extension 1), March 31 and April 1. Curtain is at 8 p.m. Tix $6.

■ **THE DUMB WAITER.** The Boiler Company presents Harold Pinter's classic one-act about two hit men awaiting an unknown prey. John Macy directs. At Threshold Theatre, 791 Tremont Street, Boston (508-579-5686), through April 21. Curtain is at 8 p.m. on Thursday and Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $16; $13 for students with ID.

■ **EAT!** The Massachusetts Foundation for the Humanities, in cooperation with Boston Playwrights' Theatre, presents Deborah Lake Fortson's play about a champion swimmer trapped by an eating disorder. A visual presentation and discussion follow the performance. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-353-5443), March 31. Curtain is at 2 p.m. Suggested donation $5.

■ **EDWARD II.** Pet Brick Productions takes on Christopher Marlowe's brutal 1593 tragedy about the deposed and then murdered 14th-century English monarch. Patrick Wang directs. Mark Saturno, an Australian actor who hails from the State Theatre Company of South Australia, which hatched Mel Gibson and Geoffrey Rush, stars. At the Tremont Theater, 276 Tremont Street, Boston (617-642-1456), April 5 through 29. Curtain is at 7:30 p.m. Wednesday through Saturday and at 2 p.m. on Sunday. Tix $20; $16 for seniors and students.

■ **EMERALD CITY.** Centastage presents this new work, a take on *The Wizard of Oz*, by the multi-talented John Kuntz, who has advanced from monologue to dialogue! Described as "a psychotic joyride down the yellow brick road with a menacing transvestite, a one-handed ex–child star, an epileptic hustler with Tourette syndrome, and a quirky homeless waitress whose hallucinatory trances take them all on a comic, frightening journey to Oz," the play is directed by Eric Engel and features Barlow Adamson, Rick Park, Julie Perkins, and Christopher Thorn. Kuntz, for a change, just sits in the playwright's chair. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), March 30 through April 14. Curtain is at 8 p.m. Wednesday through Saturday and at 7 p.m. on Sunday; there is an additional Monday-evening performance on April 2 and a Saturday 2 p.m. matinee on April 14. Tix $20.50; $12 for April 2 performance; discounts for seniors and students.

■ **THE GLASS MENAGERIE.** Michael Walker directs Tennessee Williams's prize-winning 1945 memory play (and explanation of why he *had* to get out of the house). Donna Sorbello portrays Amanda Wingfield. Presented by Worcester Foothills Theatre Company at the Courtyard off Commercial Street, adjacent to the Worcester Common Outlets, Worcester (508-754-4018), through April 1. Curtain is at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $19.50 to $25.

■ **THE GLASS MENAGERIE.** Farther west, Hartford Stage artistic director Michael Wilson continues the Connecticut theater's Tennessee Williams marathon. Tony winner Elizabeth Ashley, who has succeeded in a number of Williams plays, tackles quintessential steel magnolia Amanda Wingfield. At Hartford Stage, 50 Church Street, Hartford, Connecticut (860-527-5151), April 5 through May 6. Curtain is at 7:30 p.m. Tuesday through Thursday (with a 2 p.m. matinee on Wednesday), at 8 p.m. on Friday and Saturday, and at 2:30 and 7:30 p.m. on Sunday. Tix $20 to $55.

■ **HANGING NEUROSES.** Closet Thespians presents this "sometimes comical, sometimes tragic" compilation of one-acts by local playwrights Tim Blevins, Rob Johansen, Tom Hummel, and Thom Woodley. The fused work involves disappointed lovers, the devil, and a trapped Cupid. Melissa Shaw directs. At the Actors Workshop, 40 Boylston Street, Boston (617-787-4175), through April 1. Curtain is at 8 p.m. Friday through Sunday. Tix $10; $8 for students with college ID.

■ **I LOVE YOU, YOU'RE PERFECT, NOW CHANGE.** The newly named Stuart Street Playhouse (formerly the 57 Theatre) announces itself with the Boston premiere of this long-running Off Broadway hit that's described as "*Seinfeld* set to music." "And sprinkled with saccharine," one might add, since *I Love You* is less quirky and more lovy-dovy than *Seinfeld*. The musical tour of heterosexual romance, with an enjoyable pastiche of songs by Jimmy Roberts and clever lyrics by Joe DiPietro, is a lot of fun, though. And a talented cast, under the savvy direction of Joel Bishoff, puts it across with brio. At the Stuart Street Playhouse, 200 Stuart Street, Boston (800-447-7400), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $29.50 to $49.

■ **IMPROV ASYLUM.** Voted Best Comedy Club by the 1998 *Boston Phoenix* Readers' Poll. At the Improv Asylum, 216 Hanover Street, Boston (617-263-6887), indefinitely. Curtain is at 8 p.m. on Thursday and at 8 and 10 p.m. on Friday and Saturday. Tix $10 to $15; two-for-one with college ID on Thursday; $2 discount with college ID all other shows.

■ **IMPROVBOSTON.** Boston's longest-running improv troupe offers a variety of improv formats, including its regular show, under the direction of Will Luera; *Secret Society*, which "dissects the very fabric of modern culture by deconstructing themes, ideas, and feelings that surround us every day"; *Performance Cult*, which offers Boston-area actors, dancers, and storytellers presenting short, original vignettes; *Micetro*, a new show by Keith Johnstone dubbed "*Survivor* of the Improv World"; and *TheatreSports*, in which two improv troupes compete. At ImprovBoston, 1253 Cambridge Street, Cambridge (617-576-1253), indefinitely. Curtain for *Improv Boston* is at 8 and 10:30 p.m. on Saturday. Curtain for *Secret Society* is at 8 p.m. on Friday. Curtain for *Performance Cult* is at 7 p.m. on alternate Sundays. Curtain for *Micetro* is at 8 p.m. on Wednesday and at 7 p.m. on alternative Sundays. Curtain for *TheatreSports* is at 10:30 p.m. on Friday. Tix $12; $10 for seniors and students.

■ **IT CAME FROM BRIAN AND MAL.** The Theatre Offensive's Renee Farster directs this comedy starring "co-ed queer comedy" stars Brian Jewell and Karen "Mal" Malme. "This latest offering from the duo of writer-comedians is a feisty blend of sketch comedy, improvisation, physical comedy, and even a musical number." At Theatre 1 (formerly the Dollhouse Theater), 731 Harrison Avenue, Boston (617-842-7927), April 5 through 28. Curtain is at 8 p.m. Thursday through Saturday. Tix $15; $10 for seniors and students.

■ **JOEY AND MARIA'S COMEDY WEDDING.** An interactive dinner-theater evening that re-creates "an over-the-top typical Italian wedding"-where you get to play a guest. At the Tremont Playhouse, 275 Tremont Street, Boston (800-733-5639), indefinitely. Curtain is at 7:30 p.m. on Friday and Saturday (doors open at 7 p.m.) Tix $45 to $49, includes five-item Italian buffet by La Famiglia Giorgio and free entrance to the club Matrix.

■ **KNOCK KNOCK.** Lyric West Theatre Company concludes its season with Jules Feiffer's 1976 comedy, a philosophical fairy tale about two old guys who are visited by Joan of Arc. At Massachusetts Bay Community College, 50 Oakland Street, Wellesley (617-288-7889), April 6 through 22. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $10 to $29; discounts for seniors and students.

■ **THE LADY WITH THE PET DOG.** Rough & Tumble Theatre introduces its original stage adaptation of Anton Chekhov's short story, which "follows Dimitri Dmitrich Gurov and Anna Sergeyevna from a seaside resort in Yalta to the bustling, snowy streets of Moscow to a crowded, stuffy theater in the provinces." At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), April 5 through 28. Curtain is at 8 p.m. Thursday through Saturday. Tix $10.

■ **LILLY'S PURPLE PLASTIC PURSE.** The New England premiere of a theater piece based on the "witty and eccentric characters" of Kevin Henkes's children's books *Chester's Way* and *Julius, the Baby of the World*. At the Wheelock Family Theatre, 200 the Riverway, Boston (617-734-4760), April 6 through May 6. Curtain is at 7:30 p.m. on Friday and at 3 p.m. on Saturday and Sunday; there are additional 1 p.m. matinees April 17 through 20. Tix $10 through $17.

■ **THE LION IN WINTER.** Ubiquity Stage presents James Goldman's acerb 1966 play about England's Henry II and his estranged wife, Eleanor of Aquitaine, as they jockey for power through their three sons. At Massachusetts College of Art's Tower Auditorium, 621 Huntington Avenue, Boston (617-470-5329), through March 31. Curtain is at 8 p.m. on Friday and Saturday. Tix $15, $12 for seniors and students.

■ **LOVE LETTERS.** Robert Wagner and Jill St. John star in A.R. Gurney's epistolary love story about star-crossed WASP pen pals with a great bond but bad timing. At Lowell Memorial Auditorium, 50 East Merrimack Street, Lowell (978-454-2299), March 31. Curtain is at 8 p.m. Tix $36 to $46.

■ **MANIFEST.** Lesley Chapman directs the Boston premiere of Brian Silberman's play, which focuses on the real-life stories of Auschwitz Jews who resisted. "Silberman's play suggests that music, comedy, arts, and love are all ways in which we fulfill the ancient Jewish adjuration: 'In a place where there is no humanity, strive to be human.'" At the Theatre Cooperative, 277 Broadway, Somerville (617-625-1300 extension 1), through April 14. Curtain is at 8 p.m. Thursday through Saturday. Tix $15; $10 for seniors and students on Thursday.

■ **MUSICAL! THE MUSICAL.** "Boston's only fully improvised, Broadway-style musical" returns from an engagement at New York's YESAnd Improv Festival. The audience suggests a book, play, movie or person's life, and the troupe turns it, whether *Jaws* or *Casablanca*, into a full-scale singing-and-dancing show. At the Works Theater, 255 Elm Street, Davis Square, Somerville (617-624-7278), through April 14. Curtain is at 8 p.m. on Friday and Saturday. Tix $15; $12 for seniors and students.

■ **THE NEW ENGLAND SONATA.** Trinity Repertory Company presents the world premiere of Rhode Island playwright Eliza Anderson's drama about two writers living in a New England farmhouse and devoting themselves to each other and their art — until an illness, a visiting mother-in-law, and "a chance encounter with a curious young man" enter the picture. Associate artistic director Amanda Dehnert helms a cast that includes Trinity vet and television actress Amy Van Nostrand. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through April 14. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Friday, at 2 p.m. (no performance April 7) and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday; there's also a Wednesday 2 p.m. matinee on April 11. Tix $28 to $40; discounts for seniors, students, and patrons under 30. (See our review, on page 6.)

■ **ONE FLEA SPARE.** American Repertory Theatre resident director David Wheeler moonlights at the helm of this fine New Repertory Theatre staging of the 1997 Obie-winning play by Naomi Wallace. Wallace uses the plague crisis of 1665 London to isolate four disparate humans — a wealthy couple, a sailor, and a 12-year-old girl — in a quarantined house where the rules of class and gender give way as sexual tensions mount in the ugly shadow of death and disease. Wallace's language is lyrical, and she weaves from the horrors at hand an unlikely poetry: violent, licentious, mordant, and grimly beautiful. The play is less historical drama than visceral fantasy, and Wheeler poses his cast of seasoned vets on the cusp of grotesquerie and naturalism. Most extraordinary is 11-year-old Eliza Rose Fichter as the precocious and dangerous Morse, whose mix of innocence and guile is pitch-perfect. At New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), through April 8. Curtain is at 2 and 7 p.m. on Wednesday, at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $25 to $33; discounts for seniors and students.

■ **OVER THE RIVER AND THROUGH THE WOODS.** Paula Ramsdell directs the New England premiere of Joe (*I Love You, You're Perfect, Now Change*) DiPietro's endearing comedy about a 27-year-old Italian-American marketing manager trying to break it to two sets of Hoboken grandparents that he's relocating from New York to Seattle. The play transcends its TV sit-com premise by capturing both the universal immigrant-family recipes for love and guilt and the cadences of conversation between long-time familiars. Ramsdell paces it at a dead run to good effect, and there are ace performances by Bill Mootos, whose timing serves him for both the double takes and the more somber reminiscences, and by Bobbie Steinbach, Bob Colonna, Dick Santos, and Ellen Colton as the grandparents. At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through April 14. Curtain is at 7:30 p.m. on Wednesday and Thursday (with a Wednesday 2 p.m. matinee on April 11), at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $20 to $36.

■ **PEREGRINATIONS 2.0.** Mobius artists Marjorie Morgan, billed as "the tornado of experimental musical theater," and "trombone explorer" Tom Plsek team up for "a virtually thrilling evening of experimental music and theatrical performance." At Mobius, 354 Congress Street, Boston (617-542-7416), April 6 and 7. Curtain is at 8 p.m. Tix $10; $7 for seniors, students, and Friends of Mobius.

■ **PRIDE'S CROSSING.** Emerson Stage presents Tina (*Painting Churches*) Howe's play in which "a 90-year-old Beacon Hill matron looks back on her life and the choices she made." At Brimmer Fireplace Theatre, 69 Brimmer Street, Boston (617-824-8000), April 4 through 8. Curtain is at 8 p.m. Wednesday through Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $5.

■ **PROFESSIONAL SKEPTICISM.** A new play by Brandeis playwriting graduate student James Rasheed that "takes us behind the scenes of a high-powered accounting firm, where the jockeying for position, power, and money among the employees is both hysterically funny and scarily dramatic." At the Laurie Theater in the Spingold Theater Center, Brandeis University campus, Waltham (781-736-3400), through April 1. Curtain is at 8 p.m. Thursday through Saturday and at 2 and 7 p.m. on Sunday. Tix $10.50 to $14.50.

■ **ROXIE HART.** *Phoenix* contributor Steve Vineberg is at the helm of this student production of the 1926 Maurine Watkins satiric comedy that inspired both the musical *Chicago* and the Ginger Rogers movie *Roxie Hart*. Set in the jazz-drunk 1920s, it's about "beautiful women who kill their lovers and get away with murder because, as one hard-boiled journalist expresses it, 'Justice ain't so blind in Chicago.'" Presented by the Department of Theatre at the College of the Holy Cross at Fenwick Theatre on the Holy Cross campus, Worcester (508-793-2496), through April 7. Curtain is at 8 p.m. Thursday through Saturday. Tix $10; $7 for Holy Cross community.

■ **SHADOWLANDS.** The newly established Stoneham Theatre & Ensemble, an Equity company, presents William Nicholson's play, which tells the true story of the late-life romance of Oxford don and *The Lion, the Witch, and the Wardrobe* author C.S. Lewis and the American poet Joy Davidman. Meg Patterson directs; Natalie Brown and Dale Place are featured. At Stoneham Theatre & Ensemble, 395 Main Street, Stoneham (781-279-2200), through April 8. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $25 to $40; discounts for seniors and students.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SNAKEBIT.** SpeakEasy Stage Company presents the Boston premiere of actor/playwright David Marshall Grant's "smartly observed comic-drama about a modern friendship put to the test." Grant is best known as the conflicted gay Mormon Joe Pitt in the original cast of *Angels in America*. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through April 14. Curtain is at 8 p.m. Wednesday through Friday, at 2 and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $22 to $25; $19 to $22 for seniors and students. (See our review, on page 6.)

■ **SO MANY PEOPLE.** Elliot Norton Award winner for musical performance Bridget Beirne, who has been featured in SpeakEasy Stage Company's *Violet* and *Floyd Collins*, gets her own show. The talented Boston Conservatory senior sings songs from her SpeakEasy shows as well as from the upcoming New England premiere of the Stephen Sondheim musical *Saturday Night* (not to be confused with the fever). Presented by SpeakEasy LateNight at the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), March 30 through April 7. Curtain is at 11 p.m. on Friday and Saturday. Tix $12; $10 for seniors and students.

■ **SONGWRITER SERIES.** Cambridge Center for Adult Education initiates its three-part songwriter-showcase series with this performance by songwriter performers Sheila Kincaid, Arnold Olenick, Jeremy O'Neill of Glint, B. Iris Tanner, and Jennifer Tobiasz. At 56 Brattle Street, Harvard Square, Cambridge (617-547-6789 extension 1), April 8. Curtain is at 5 p.m. Tix $8; $4 for children; series ticket $20, $10 for children.

■ **THE SOPRANOS' LAST SUPPER.** An interactive dinner-theater show based on the HBO hit *The Sopranos*. The main character is named "Tony Baritone." The audience gets to sit in on a Mafia commission and gamble with "laundered money." At the Kowloon Restaurant, Route 1, Saugus (781-233-0077), March 31. Curtain is at 7 p.m. Tix $35, includes dinner.

■ **THE SWING HITS RADIO HOUR!** The quartet Flashback star in this re-creation of a 1940s radio show, offering Andrews Sisters harmonies and "deliciously dated" commercials. At the Concord Center for the Performing Arts, 51 Walden Street, Concord, March 30 and 31. Curtain is at 8 p.m. Tix $22.

■ **THE TEMPEST.** As part of the centennial celebration of Symphony Hall, the Boston Symphony Orchestra and Underground Railway Theater team up to present this musical version of Shakespeare's valedictory. It features a BSO-commissioned score by Texas composer Robert Rodriguez, giant color shadow puppets, and, of course, Keith Lockhart. The music "emphasizes the cultural clash between the Old World of Prospero and the other European characters and the New World of Ariel and Caliban." The libretto, developed by Wes Sanders, "streamlines the plot and characters of Shakespeare's play to fit a 30-minute musical setting, but Shakespeare's language is retained." Sanders also directs and plays Prospero; Debra Wise and Will Cabell use puppets made from mirrors to suggest the various manifestations of Ariel. Presented as part of the BSO's Youth Concert Series at Symphony Hall, 301 Massachusetts Avenue (617-266-1492), April 4 through 7. Curtain is at 10 and 11:50 a.m. on Wednesday, at 10 a.m. on Thursday, at 10 and 11:50 a.m. on Friday; and at 10 a.m. and noon on Saturday. Tix $9.50.

■ **THEATRICAL OPEN MIKE NIGHT.** Sketch-comedy duo Kim Davis and Josh Lubarr host this new weekly feature, which showcases Boston comedians, actors, playwrights, and cabaret singers trying out material. At the Lizard Lounge, 1667 Massachusetts Avenue, Cambridge (617-520-3355), on Monday, from 8 to 9:30 p.m. Free.

■ **TRIPTYCH: AN EVENING OF SHORTER PLAYS BY SAMUEL BECKETT.** Raymond Munro directs a reasonably well-executed evening of bleak, enigmatic plays by the absurdist master. On the bill, in the suitably wretched Leland Center, are the classic duet for curmudgeon and tape recorder, *Krapp's Last Tape*, and the lesser-known "dramaticules" *Footfalls* and *Ohio Impromptu*. Presented by Company One at the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through March 31. Curtain is at 8 p.m. Thursday through Saturday. Tix $18; $15 for seniors and students.

■ **THE VAGINA MONOLOGUES.** At last Eve Ensler brings her Obie-winning Off Broadway sensation, based on interviews with hundreds of women about their sexuality and private parts, to Boston. Much has been made of *The Vagina Monologues* because it is the inspiration for V-Day, which has raised millions of dollars to stop violence against women. But forget that, as important as it is. Even if this show had never raised a dime for anyone but Eve Ensler, it would be side-splitting, community-building, orgasmic theater. And don't take that last adjective lightly; simulating a roster of real rather than fake orgasms, Ensler makes Meg Ryan in *When Harry Met Sally* look and sound like Cotton Mather. At the Wilbur Theatre, 246 Tremont Street, Boston (617-931-2787 or, through Broadway in Boston, 617-880-2400), through April 1. Curtain is at 8 p.m. on Thursday and Friday, at 5 and 8 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $25 to $55.

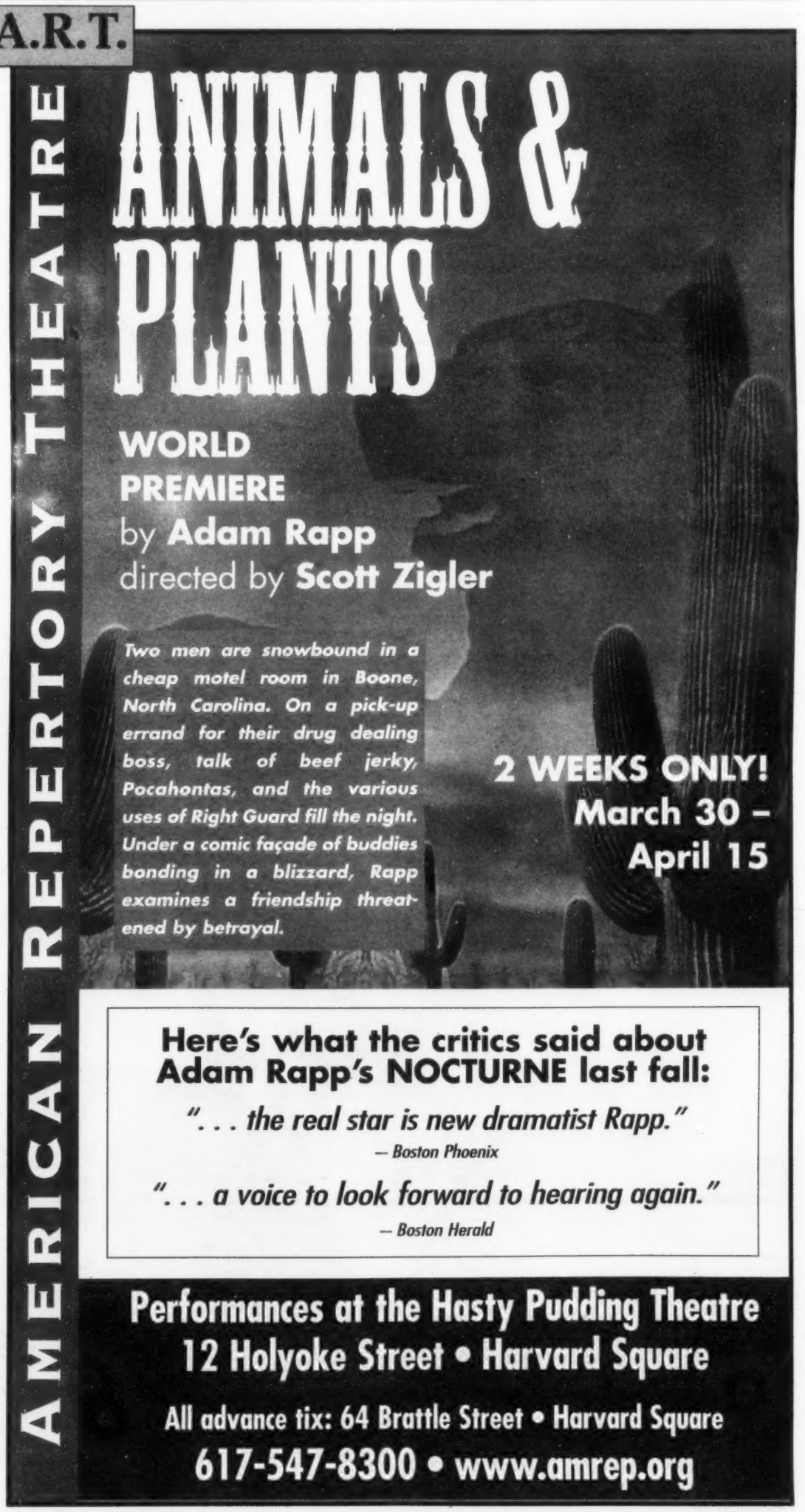
■ **VISITING MR. GREEN.** Daniel Gidron directs this co-production of Jeff Baron's play, which "chronicles the relationship of two men: a cantankerous, disoriented 86-year-old widower living in poverty in a New York City apartment and a young gay corporate executive. Brought together by a court order after the younger man drives into Mr. Green as he crosses the street, they have conflicts in lifestyle, values, and expectations." Ah, but tolerance occurs. The production features Broadway vet Sam Gray and Barry Jay Abramowitz. Presented by Jewish Theatre of New England and Merrimack Repertory Theatre at the Leventhal-Sidman Jewish Community Center, 333 Nahanton Street, Newton Centre (617-965-5226), through April 1. Curtain is at 2 and 7:30 p.m. on Thursday, at 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $25; $23 for JCC members; $2 discount for seniors and students. The production moves to Merrimack Repertory Theatre, 50 E. Merrimack Street, Lowell (978-454-3926), April 6 through May 6. Curtain is at 8 p.m. Wednesday through Saturday (excepting May 2) and at 2 and 7 p.m. on Sunday (no evening performance May 6); there is an additional Tuesday 8 p.m. performance on April 10 plus a Saturday 3 p.m. matinee on April 14 and a Wednesday 2 p.m. matinee on April 18, and a Thursday 2 p.m. matinee on May 3. Tix $20 to $34.50. (See our review, on page 7.)

■ **WEST SIDE STORY.** The Jets, the Sharks, and dinner. Mike St. Laurent directs the classic Leonard Bernstein/Stephen Sondheim musical. Presented by the Valley Players at the Amesbury Playhouse Dinner Theatre, 194 Main Street, Amesbury (978-388-9444), through April 14. Curtain is at 8:30 p.m. (dinner at 7 p.m.) Thursday through Saturday and at 1 p.m. (dinner at noon) and 6:30 p.m. (dinner at 5 p.m.) on Sunday; there's also a Wednesday 1 p.m. matinee (dinner at noon) on April 4. Tix $15 for show only; $24 to $35 with dinner.

■ **WHAT EVER, AN AMERICAN ODYSSEY IN 8 ACTS.** Northeastern University's Center for the Arts presents the Boston premiere of this "100-character epic comedy" written and performed by Heather Woodbury. The show has been produced in Chicago as both a radio serial hosted by Ira Glass and at Steppenwolf Theatre, where the *Chicago Sun-Times* characterized it as "a sort of one-woman *Nicholas Nickleby* for the millennium, a Whitmanesque vision of America at the end of the 20th century." It's performed in eight acts, over the course of four evenings, but "each installment reiterates the plot and can be enjoyed in and of itself." At Northeastern's Blackman Theatre, Ell Hall, 360 Huntington Avenue, Boston (617-373-2247), April 4 through 7. Curtain is at 7:30 p.m. Tix $10; discounts for seniors and students.

■ **WIVES.** Old Dog Productions, in cooperation with Boston Playwrights' Theatre, presents the first professional staging of Elliot Norton Award–winning actress turned playwright M. Lynda Robinson's new work, "an ironic, imaginative, and hilarious series of vignettes on the stages of 'wifehood.'" Ronn Smith directs Michael Poisson and M. Lynda Robinson. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-358-7529 or 617-899-5656), through March 31. Curtain is at 8 p.m. on Thursday through Saturday and at 2 p.m. on Sunday. Suggested donation $15.

■ **THE WIZARD OF OZ.** The venerable Boston Children's Theatre continues its 50th-anniversary season of "live theater for children by children" with a 40-cast-member production "based on the famous film version of the book by L. Frank Baum with music and lyrics by Harold Arlen and E.Y. Harburg." At the Media Arts Center at Roxbury Community College, 1234 Columbus Avenue (Roxbury Crossing), Boston (617-424-6634), April 7 through 29. Curtain is at 2 p.m. Tuesday through Friday (April 17 through 20 only) and on Saturday and Sunday (no performance April 14 or 15). Tix $10 to $16.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art

Delft oracle

Vermeer and friends pay a visit to the Met

Continued from the cover

— and Pieter de Hooch) and a vast variety of genre paintings (church interiors, flower arrangements, landscapes, portraits, paintings with religious and mythological subjects, an anatomy lesson, paintings of the city after the devastating gunpowder-magazine explosion of 1654), drawings, maps, and even some sketchbooks by artists we've largely forgotten. There are also tapestries, tiles, silver platters and wine ewers, drinking glasses, musical instruments — all of which appear in paintings of that time, including Vermeer's. The catalogue, by Met curator Walter Liedtke, runs 626 pages.

Vermeer is surely more popular than ever. Last year, two well-researched and intriguing novels were published about him: Susan Vreeland's *The Girl in Hyacinth Blue* (a collection of interlinked short stories in reverse chronological order, beginning after World War II and going back in time to Vermeer himself in Delft) and Tracy Chevalier's *Girl with a Pearl Earring* (a plausible fictional guess about the origin of one of Vermeer's best-loved images).

One thing the show tells us is that there's more to Vermeer than small canvases of intimate domestic scenes. In 1995, his most artistically and intellectually ambitious canvas, *The Art of Painting*, was too fragile to travel from Vienna. But it's been carefully restored. Last year it was on loan at the National Gallery, and it's the highlight of the Delft show. The image shows an artist sitting at his easel with his back to us painting the Muse of History, who is holding a volume of Herodotos and a trumpet (a symbol of fame). The artist is wearing an antique costume: a jacket with strips of black cloth beneath which you can see his white shirt, baggy black pantaloons, red stockings, a large black beret. He's just put down the first strokes on his canvas: the laurel wreath crowning the young Muse. Although we can't see his face, this must surely be Vermeer himself. On the table in front of the model, a mysterious mask looks up. Might this be the actual face of Vermeer? It's the one painting of his that he wouldn't sell.

In an earlier large painting, *The Procuress*, from Dresden (one of only three extant Vermeers the artist dated, from 1656, it's left Germany for the first time in 200 years), a mysterious grinning onlooker, maybe a musician, watches from the side while the prostitute's business deal with her client is being settled. He's dressed just like the artist in *The Art of Painting*. Is this another Vermeer joke? Vermeer had 10 children — is the prostitute one of his many daughters?

It's too bad these two ironically related paintings aren't in the same room so you could compare the two possible self-portraits. I've always thought Vermeer painted the same woman in the National Gallery's *Woman Holding a Balance* and the Met's *Young Woman with a Water Pitcher* (two of his most inward-looking figures). They were also hung too many rooms apart to compare.

"VERMEER AND THE DELFT SCHOOL"

At the Metropolitan Museum of Art, 1000 Fifth Avenue, New York, through May 27.

Let me get the rest of my complaints out of the way. The layout of the show is frustrating. Objects seem to be displayed both thematically and chronologically, but not consistently one way or the other. The large *Procuress* painting is one you want to step back from, but it's hanging in one of the exhibit's narrowest bottlenecks — you can hardly get by, let alone step back. And at least two Vermeers are so badly lit, in the current trendy spotlighting, that crucial features are obliterated by shadows. You can see neither the uncanny source of light in the upper left-hand corner of *Woman Holding a Balance* nor the crowning top of the stepgable of the house in *Little Street in Delft* that gives the scene its heartbreaking combination of intimate familiarity and monumentality. Haven't museum installation designers ever heard of indirect lighting?

The most indispensable Vermeer to a show about Delft is not on display: the magnificent and beloved *View of Delft*. The Hague's Maurithuis Museum lent it to the National Gallery five years ago. Its absence here compromises this show's central idea. There are views of Delft by Fabritius (his extraordinary little *trompe l'œil* probably intended to be viewed in a perspective box), Van Goyen, Van der Poel, Bisschop, Vroom, and Vosmaer. But where's the transcendent achievement, the place where imagination on the highest level transforms the literal?

The combination of Vermeer and "Blockbuster" is also a paradox. Vermeer is the poet of contemplation, of profound quietude. Most of his paintings are very small, but even the large ones depict the very act of contemplation: a woman opening a window; a woman playing a lute, or a keyboard; a woman who happens to be standing in front of a painting of the Last Judgment and holding up a scale; Martha and Mary thinking about the visitor to their house, Jesus. If the artist in *The Art of Painting* is concentrating on his model, the model is contemplating her own role in this artistic enterprise. Even the prostitute in *The Procuress* maintains a certain inwardness.

If you love Vermeer, though, you're in a bind. No reproduction has ever captured the uncanny quality of his light ("Look at that light!" a man next to me kept exclaiming). But you could travel far and wide and still not see all the paintings. So you have to be grateful for a show that gathers numerous works in one location. Then again, how can you contemplate the contemplative while you're elbowing your way through the crowd or hearing dozens of rented audio guides chirping around you like so many crickets? There's no satisfactory solution.

One thing the show tells us is that there's more to Vermeer than small canvases of intimate domestic scenes. For example, *The Art of Painting*, which is the highlight at the Met.

Here, at least, are 15 Vermeers for the first time in the same place. All five of the Met's, of course, are present, and it's good to get a fresh look at them in fresh company: *The Lady with the Lute* and the *Portrait of a Young Girl* across the room from the National Gallery's radiant *Girl in the Red Hat*; the bizarre (and very Catholic) *Allegory of the Faith* looking out at the richly emblematic *Art of Painting*; *The Sleeping Maid*, an image of untroubled negligence, right next to *The Procuress*; and happily a little isolated, the Met's greatest Vermeer, *Young Woman with Water Jug*, with her look of blissful concentration.

It's also illuminating to see so many of Vermeer's earliest paintings. There's the huge and touching *Christ in the House of Martha and Mary* (from Edinburgh). And the newly cleaned *Diana and Her Companions* (from the Hague), which reveals that the inappropriately Italianate aqua sky was not Vermeer's, and that the painting is much darker (literally) than anyone had thought. Suddenly, the unhappy figure of Callisto stands out against Vermeer's darker background instead of being washed out by the brightness.

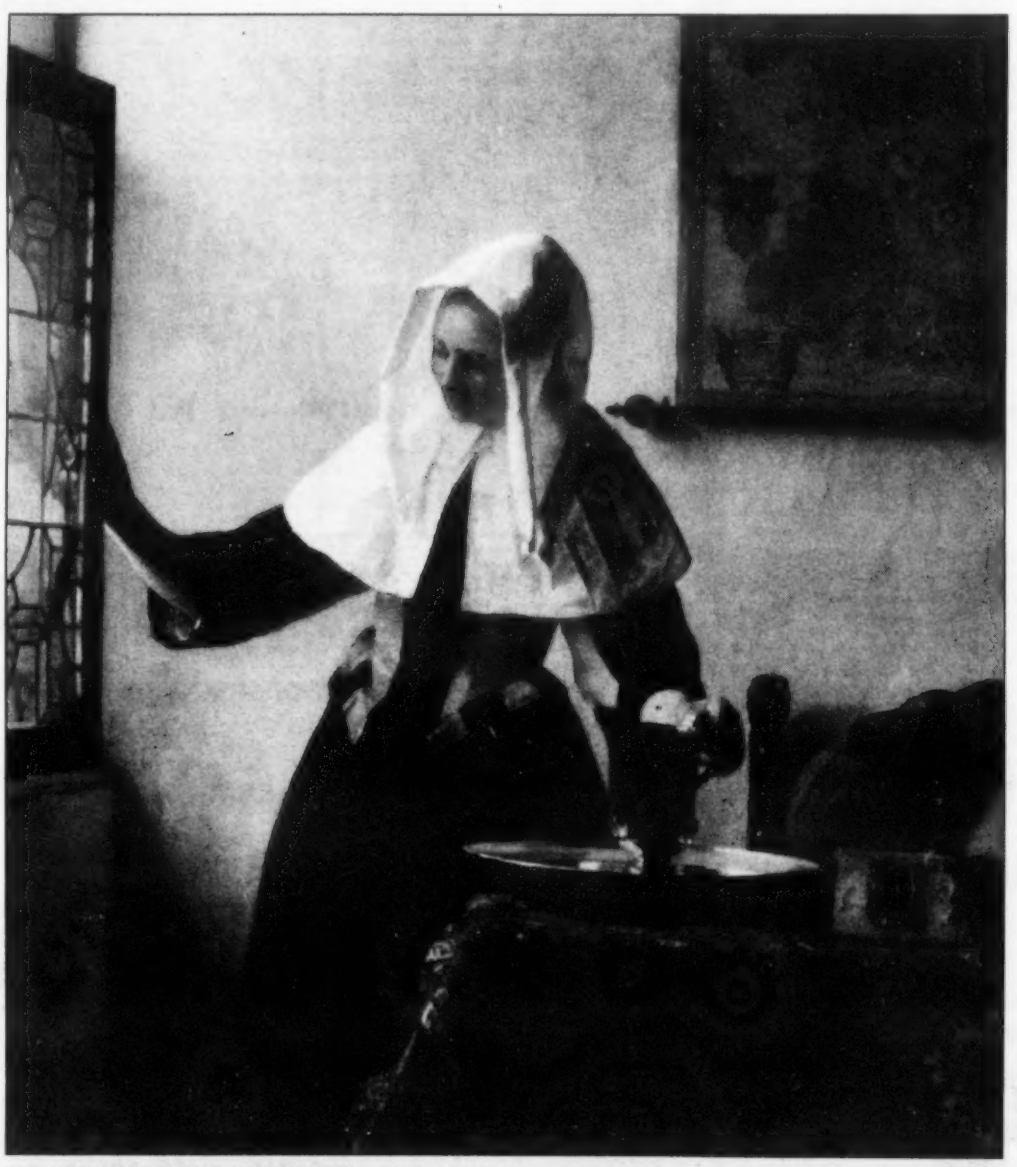
Adjacent to each other are Vermeer's chilly "pendants," the two flat late paintings of women standing and playing the virginal (from London). Their surreal clarity becomes more fascinating in the same room with *The Allegory of the Faith* and *The Art of Painting*. It's as if Vermeer had suddenly prefigured — and surpassed — Magritte.

Perhaps the biggest crowd gathered around the newly cleaned and glittering *The Glass of Wine* (from Berlin), with the ominous gentleman in the gorgeous gray cape and broad-brimmed hat hovering above a woman in a dazzling scarlet and gold dress who is finishing a glass of wine. Light comes around and through an open stained-glass window, so the entire room, with its dark orange-and-blue checkerboard tiles, is suffused with a roseate glow.

On the table is a beautiful still life (porcelain pitcher, Oriental carpet, sheets of music); next to the table, a chair is turned away, with a blue cushion on which rests a lute. Those tiles are in dizzying perspective. The man and the woman are really also part of the still life. The whole configuration has the bewitching instability of a still life by Cézanne (just trot over to the Met's Impressionist gallery and look at Cézanne's great *Still Life with Eggplant and Ginger Jar*).

There's also one tantalizing surprise: another painting, a little one, of a woman seated at the virginal, that belongs to a Brussels collector, Baron Freddy Rolin. It's not in the catalogue. Its long-time attribution to Vermeer fell into question years ago. Now new tests prove that the paint is from the 17th-century and that the rare ground ultramarine pigment found in the painting of the wall is almost unique to Vermeer. The worst part of the painting, the girl's face, was evidently retouched later, and who else could have painted the fabulous folds of the young girl's skirt?

Even without Vermeer this



YOUNG WOMAN WITH WATER JUG: *the Met's greatest Vermeer, with her look of blissful concentration.*

art

show would be a treasure. The five known paintings of Carel Fabritius — the 32-year-old disciple of Rembrandt who was killed in that gunpowder explosion — are all here, including his two revealing and moving self-portraits (dashing and seductive at 26, more staid and ironic at 32, already remarried after his first wife and child had died); the brilliantly painted *Sentry* (a soldier wearing a gleaming helmet, asleep with on the job), which you'd otherwise have to go to Schwerin to see; the exquisite little painting of the chained goldfinch; and a possible drawing by him of *Jacob and Rachel Meeting at the Well*.

Ten of the best De Hoochs are here (two more will join the show in London), including the highlight of the De Hooch exhibit at Hartford two years ago, the one from the Rijksmuseum with the touching image of a mother with her child's head in her lap (she's looking for lice). There's a brilliant church interior by Emmanuel de Witte, with a dog relieving himself against a column. And some enchanting floral paintings by Balthasar van der Ast, whose *Vase of Flowers by a Window* includes some sumptuously painted seashells.

LITTLE SCHOOL IN DELFT: *the trendy spotlighting casts a shadow that prevents your seeing the crowning top of the step-gable.*

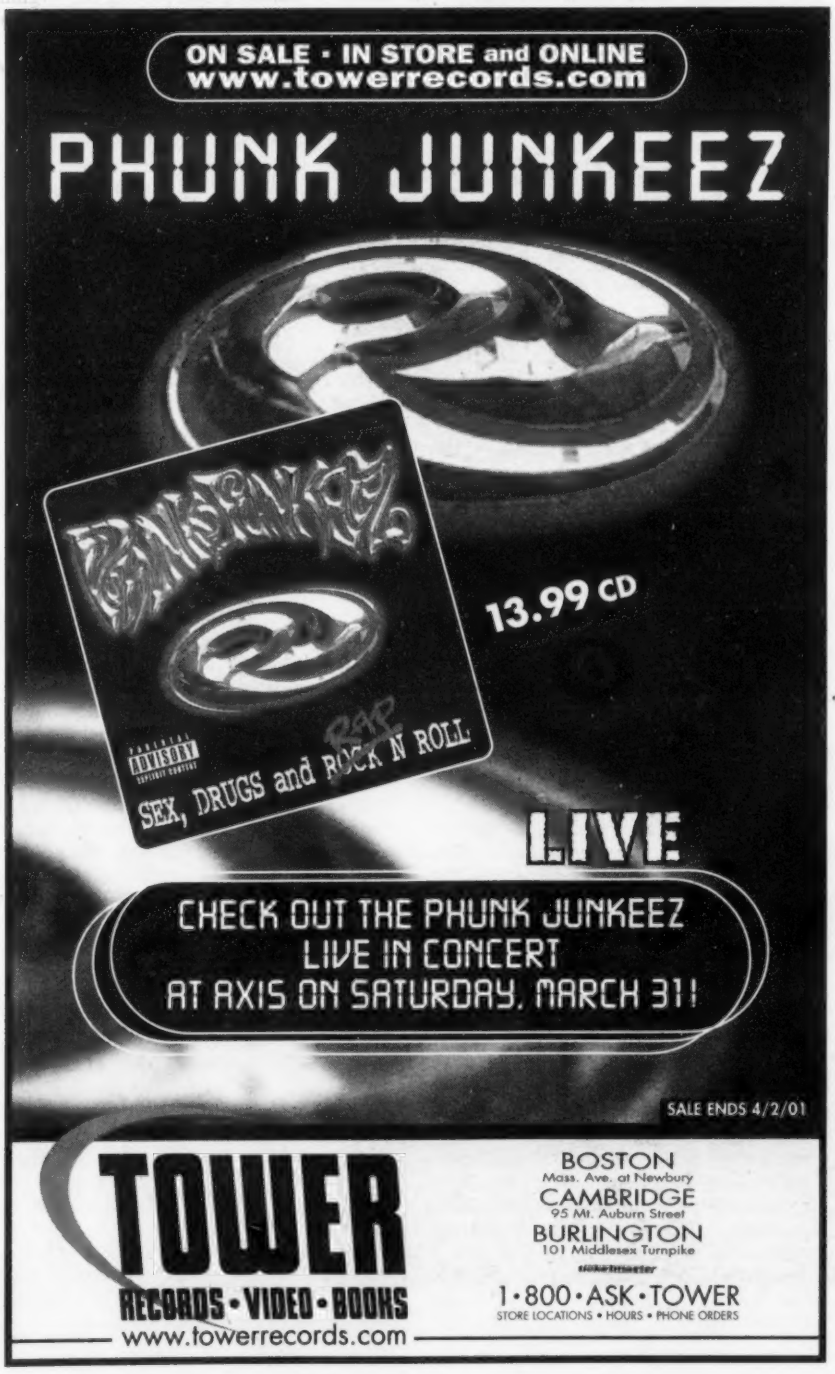
The 15 (or 16) Vermeers at the Met are not the only Vermeers in New York — there are three more down Fifth Avenue at the Frick.

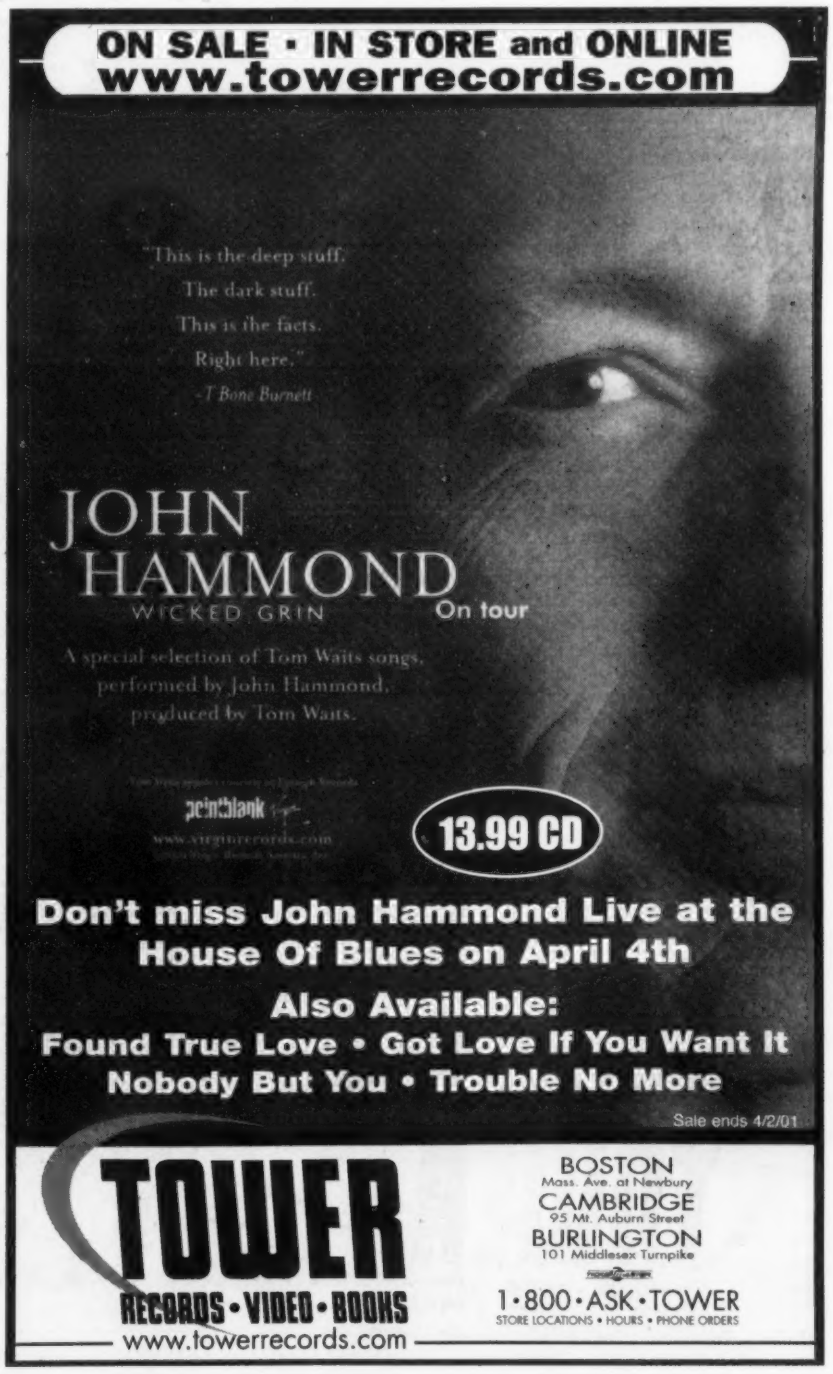
The 15 (or 16) Vermeers at the Met are not the only Vermeers in New York. As you leave the exhibit, you see photos of the three Vermeers at the Frick Collection, with instructions how to make the 10-minute walk down Fifth Avenue to 70th Street. The Frick now has all its Vermeers in a front vestibule. *Girl Interrupted at Her Music* has what must be the same porcelain jug as the one in *The Procuress* (this is the first time these paintings have ever been in the same city). The pearl earring in the *Mistress and Maid* painting is one of Vermeer's most luminous. And the ravishing, touching *Officer and Laughing Girl* might just be my favorite Vermeer of all.

A display at the Frick offers some fascinating information. In 1887, Henry Marquand bought *The Woman with the Water Pitcher* for $800. Five years later Isabella Stewart Gardner bought *The Concert* (oh, where is it now?) for $5000. By 1911, Henry Frick had to pay $225,000 for his *Officer and Girl*. Collectors caught on pretty fast.

Since the Gardner theft, the only Vermeers left in America are in New York and Washington. For the next few months, there'll be a particularly poignant urgency for Bostonians who love his paintings to head south. ■

The Metropolitan Museum of Art is open Tuesday through Thursday from 9:30 a.m. to 5:30 p.m., on Friday and Saturday from 9:30 a.m. to 8:30 p.m., and on Sunday from 9:30 a.m. to 5:30 p.m. You will not need a special-admission ticket for "Vermeer and the Delft School," but we do recommend that you arrive as early as possible in the day, since the show will be crowded.





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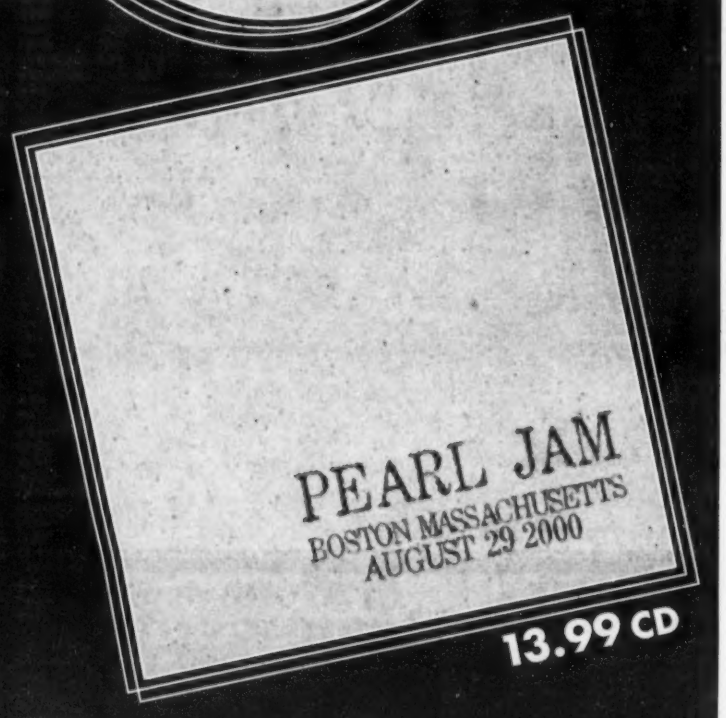

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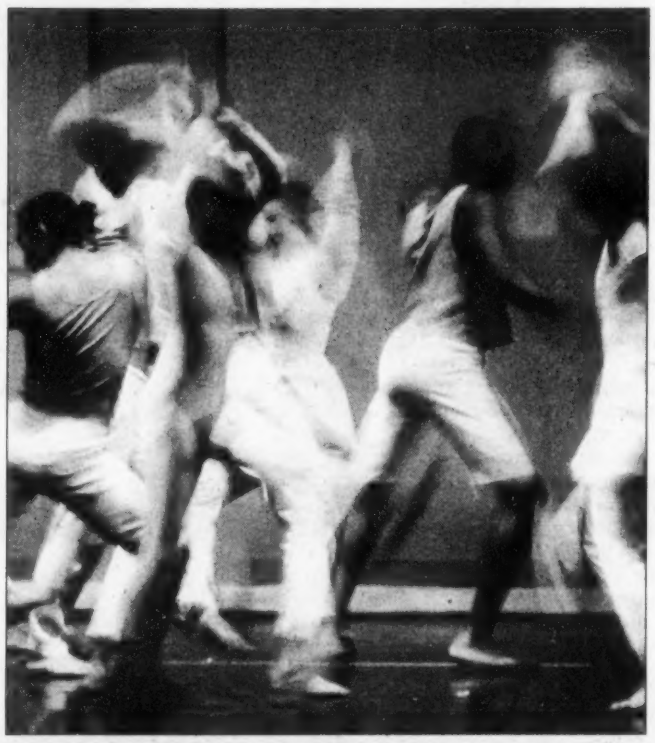
dance

Walkabout

Bill T. Jones goes for a stroll

BY MARCIA B. SIEGEL *You Walk?* is another one of Bill T. Jones's huge pageants on the evils and the blessings of civilization. Presented by the Dance Umbrella last weekend at the Emerson Majestic, the evening-length work is a kind of postmodern Dance of the Ages. Humanity emerges from the forest primeval; learns to fight, love, and communicate; undergoes religious conversion and suffering; and is finally transfigured, not by belief in spirits but through acceptance of its own naked, collective power.



A POSTMODERN DANCE OF THE AGES: You Walk? *is another of Jones's pageants on the evils and the blessings of civilization.*

This is my interpretation, of course, and the work could probably be read several other ways. It's put together with so many pieces of seemingly disparate but beguiling material that the viewer can almost pick and choose which stimuli to track. *You Walk?* was commissioned by the city of Bologna to celebrate something called the "Latin-Mediterranean" culture, and it includes among its production elements Portuguese popular songs in fado style, transcribed Yanomami chants, an Italian-Swiss Baroque opera, John Cage, backdrops using high-tech computer imaging, reconstructed medieval dances, and a pair of fluffy pink clogs. It all takes place in an atmospheric space of shifting scrims (by Bjorn G. Amelan), lights (Robert Wierzel) and projections (Paul Kaiser).

Bill T. Jones is a postmodernist with the idealistic heart of a modern dancer, and these two æsthetic tendencies don't always reinforce each other. Jones the modern dancer thinks in movement abstraction sometimes, so the evening begins with a circle of solidarity; then the 10 dancers hover and pounce while creating the whirring, high-pitched soundscape of a jungle. And it ends after they lie down one by one, their piled-up bodies forming a sustained image of death or unification or just monolithic calm.

The postmodernist Jones delights in the clash of materials, and in not always having to sort them out for the audience. He's much more likely to have 10 people on the stage doing 10 different things than he is to organize neat ensembles of harmonious movement. This is not just an æsthetic choice but a political one. The Bill T. Jones/Arnie Zane company prides itself on the diversity of its members, and though the body types and training are a little more consistent than they used to be, he does allow for and even showcase the dancers' dissimilarities. You come away from a performance with distinct impressions of each one.

You Walk? itself expresses this twofold æsthetic. The first act, comprising five uninterrupted sections, develops from its ritualistic beginnings into an increasingly formal, possibly symbolic series of actions. The "animals" acquire dependencies, hostilities, and language. Yips, growls, and warning screeches become connected syllables and insistent vocalizing. A shamanistic figure (Toshiko Oiwa) presides over a mysterious ceremony. Fragmentary courtly dances suggest the advent of civilization by way of the missionaries, who imposed Christian ideas of Heaven and Hell, submission and sin.

Part one ends with an obscure 18th-century opera that sounds like Vivaldi and has an itinerant Jesuit (the composer, Domenico Zipoli) making converts among the Amazonian natives. The encounter between tribal inhabitants and European zealots is intriguing but just barely hinted at in the stage action. Jones uses a scholarly program note to raise the issues of colonialism and cultural identity. In the role of teacher, he appears throughout the stage action to read from the *Lusiads*, an account of exploration, discovery, and conquest by the 16th-century Portuguese writer Luiz De Camões.

After intermission, the evening gets lighter, more personal and improvisational. Oiwa and Eric Bradley dance a wary duet; they're mirrored by others silhouetted behind a scrim. There's a long section of foxtrot-tangoish social dancing that leads to some raunchy seductions. Jones dances a solo to one of the fado selections, but as reader and patriarch, he seems alienated from the closely knit ensemble of dancers.

The inarticulate calls and shouts that punctuated even the cruel civilities of the Church now evolve into an invented but expressive language. Daniel Russell Kubert inspects each dancer and harangues the audience with funny insults.

Then the group gather in one part of the stage to watch one another show off, with exaggerated reactions. Alexandra Beller tries to make headway with one foot stuck to the floor. Ayo Janeen Jackson teeters on her toes with her body sprung backwards. Oiwa plays peekaboo bent over and looking through her legs. After the exhibitionists are mocked and welcomed back into the group, Oiwa leads them all out in a parade of individual walks.

They reappear in various stages of nudity — Bill T. Jones's signifier for vulnerability, total self-revelation, beauty — and the piece subsides into its peaceful conclusion. ■

books

Kinfolk lore

How the other half lives

BY CLIF GARBODEN About a decade ago, the Politically-Correctsters called the Judæo-Christian establishment to task for defining people of non-Eurocentric cultures — Aborigines, Navajo, Samoans — as the "other." The central fault cited was white culture's tradition of analyzing the indigenous peoples it conquered, exploited, and displaced as a means of dismissing their values and customs as primitive and, by implication, expendable. Indigenous cultures, it was pointed out, had a right to be insulted.

In 1979, Simmons College teacher Vaughn Sills nervously approached some children playing in front of a broken-down shack somewhere near Athens, Georgia, and began photographing them. Her self-conscious intrusion led to a long-term relationship with the Tooles, a poverty-level family of what Northerners and Southerners alike call white trash. Over the course of 20 years, Sills revisited the Tooles, photographing them and tape-recording their commentaries on their own lives. The result is the just-published *One Family* and a touring exhibit of Sills's extended-family portrait that's now at Simmons's Trustman Gallery through April 20.

Tedious as the task may be, it's inevitable that someone — and it might as well be us — test Sills's project for the sin of cultural chauvinism. Yes, she's invaded these people's lives and treated them as curiosities, making them subjects not just of photographs but of some amateur/documentary cultural study. Does her work judge the Tooles? Was she slumming? Or is this defensible documentary photography?

To understand why these questions are necessary, try turning the tables. How would you feel if some toothless guy in a plaid shirt and a John Deere baseball cap parked his pick-up in front of *your* house and announced he wanted to photograph *your* family? So the people back in Dogpatch could see how folks like you live. Stings a little, doesn't it?

But justifiable or not — and when you see these photographs, you *will* ask — those are unfairly loaded questions. There's an element of voyeurism in all documentary photography. That Sills's project emerged at a time when we're especially sensitive to the idea that all people deserve the respect of self-definition makes her an easy target. But the real issue is not whether Sills treated the Tooles as different (she did) but whether she treated them as equals.

As it turns out, Sills's fault was in being *too* fair — taking a neutral observer's stance and letting the Tooles tell their own story. Working under partial sponsorship by Polaroid, Sills shot much of her project on its Type 665 black-and-white film, which yields an instant negative as well as the usual instant positive. The negative quality is exquisite, but the process doesn't lend itself to rapid-fire candid photography. So *One Family* is a protracted series of mostly posed informal portraits through which we follow the life stories of Toole matriarch Lois, her terminally ill husband, Joel, and their nine children, 17 grandchildren, and nine great-grandchildren. Sills never actually photographed the events the Tooles discuss in their oral histories; the result is a body of work that's nonjudgmental, self-defining, and respectful to a fault but lacks the clout and revelation of conventional documentary. PC or not, we long for outsider commentary; we want to know more about this family's place in our wider culture — about their jobs, their education, the limits of their lives. But this book's virtue lies elsewhere, in its ability to expose these so-called crackers as human — as people who confront life's problems with strengths and purposes we can understand, if not necessarily share.

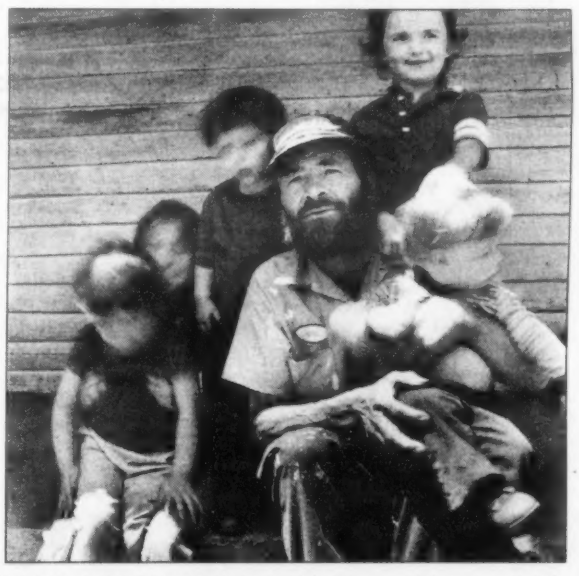
The portrait-upon-portrait motif can be monotonous — especially with shots of Lois, who despite, as we learn from the text, periodic episodes of depression and violence barely changes expression through the 20 years of Sills's focus. Following the progress of the younger Tooles can be more enlightening. Lois and Joel's youngest daughter, Tina, is first seen at age 10 posed with her mother; *One Family* takes her through two marriages and the birth of her daughter, Tasha (the subject of the book's cover portrait). Tina also provides a submotif for the book through her verse. Sills notes with understandable but somewhat condescending astonishment: "In country music style, Tina had written true poetry." And indeed, in contrast to the squalid lifestyle shown in the pictures, the self-awareness, not to mention the sheer literacy, of Tina's folk poems suggests, to put it bluntly, that these people aren't as dumb as they look.

In that, and in the subtle progression of clothing and surroundings away from poverty and neglect, Sills's 20-year portrait reminds us that the Tooles' marginal culture isn't so far removed from the mainstream. The political inhibitions with which Sills so obviously wrestled make this book unconventionally challenging, but in the end *One Family* stands as a beautifully executed and sensitive cultural portrait that teaches us things we didn't expect to learn. ■

The Trustman Gallery at Simmons College, 300 the Fenway, is open Monday through Friday from 10 a.m. to 4:30 p.m. Call (617) 521-2268.

ONE FAMILY

By Vaughn Sills. The University of Georgia Press, 192 pages, $30.



FAMILY PORTRAIT: Joel with Tina and his grandchildren, 1981 — *as seen by a neutral observer.*

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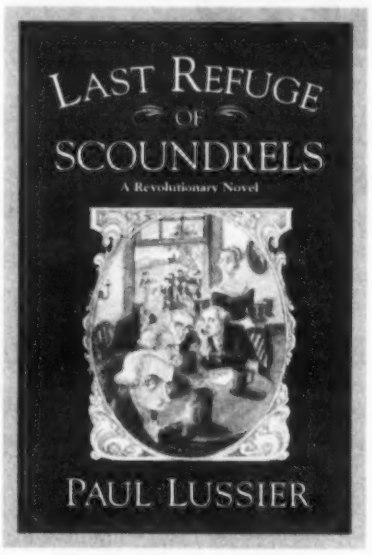

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music

Stag party

Indigo Girl Amy Ray takes a solo trip

BY LOIS MAFFEO Few successful recording artists would, in their right mind, turn even temporarily away from a thriving mainstream career to chase down an indie dream. But Amy Ray, half of the immensely popular folk duo the Indigo Girls, has done just that with her new solo debut, *Stag*. Just about any major label (and almost certainly the Indigo Girls' Epic) would have been happy to hand Ray a blank check to make a solo album. But she chose to follow her heart and her instincts by releasing *Stag* on Daemon, the indie label she founded 11 years ago. Recorded with friends and cronies ranging from veteran tough girl Joan Jett to alterna-country belle Kelly Hogan to the dyke-rock trio the Butchies, *Stag* also lays to rest any lingering doubts about whether girls with acoustic guitar can rock. "When I was younger," says Ray, phoning from her home in rural Georgia before setting off on a tour that'll bring her to Lilli's in Somerville next Saturday, "I was listening to the Clash and Patti Smith. I didn't really fit in musically with them at all, but it was really inspiring music. So the way I approached this record was to follow that energy."

From the mandolin-based folk punk of "Johnny Rottentail" to the nostalgic, straightforward guitar rock of "Late Bloom" to "Laramie," a song Ray wrote in response to the murder of Matthew Shepard, the songs on *Stag* are a showcase for her gifts as a songwriter. "I started playing with [Indigo Girl] Emily [Saliers] when I was 15. But I don't think that I tapped into how to get my feelings out until much further into our career. I wrote in a folk way and moved into writing rock songs. When I first listened to Patti Smith and Neil Young, I thought, 'That's the way I feel, but I can't figure out how to write that [kind of] song.' It took me a long time to figure it out."

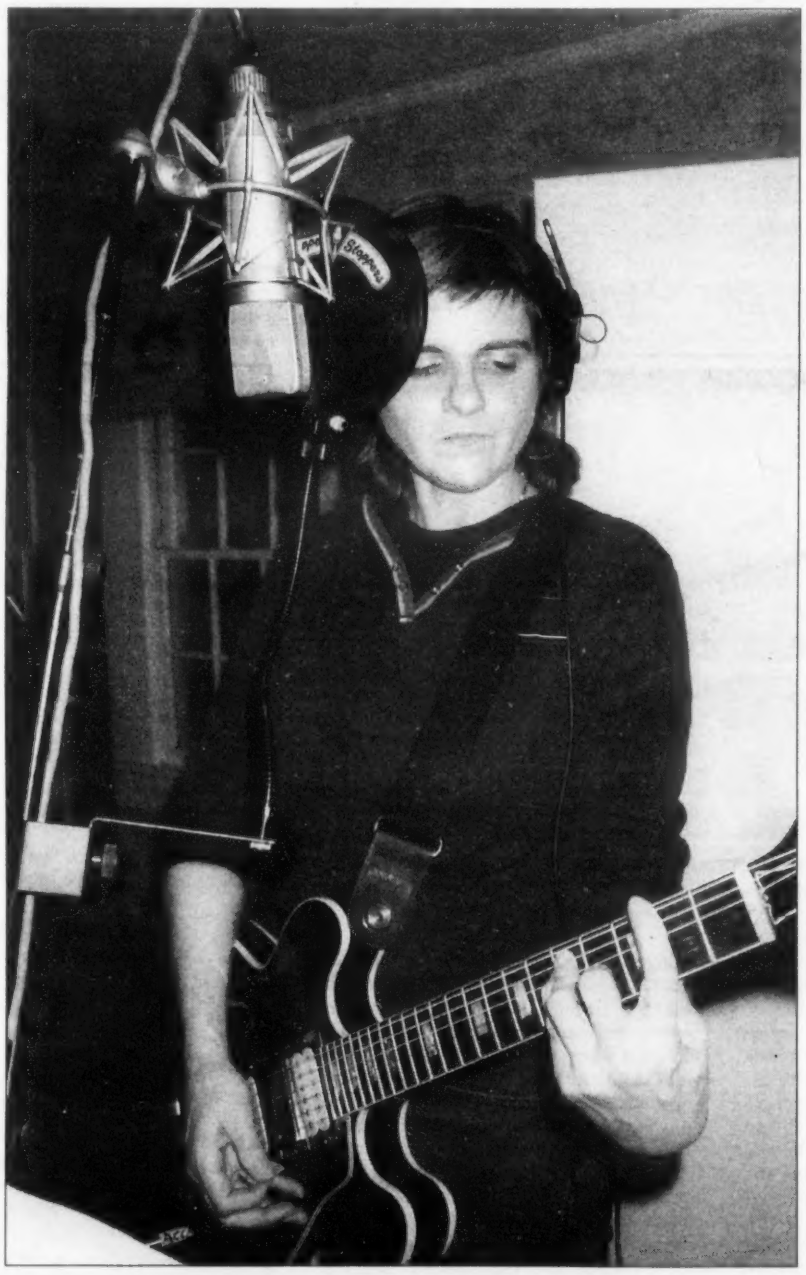
As Ray grew as a songwriter, she also came to realize that a solo album might be something to consider. "Sometimes I'd start writing a song and think, 'This isn't an Indigo Girls song.' " As her stash of non-Indigo material grew, so did her cynicism and dissatisfaction with the commercial music business. "I felt completely burnt out with my association with the major-label industry. I just needed to get my music out into the indie world." So after years and years of steady touring in support of successful Indigo Girls albums, and a long-time involvement in the day-to-day running of Daemon, Ray found herself ready to begin a new project.

Setting off with guitar in hand, she began her "drop-by" recording sessions in Durham, North Carolina, home of the Butchies, whose albums *Are We Not Femme?* and *Population 1975* (both on Mr. Lady) are modern-day DIY dyke-punk classics. The band had toured as an opening act with the Indigo Girls in 1999 and were eager to work with Ray. "We're not the band that a normal promoter person would even think to add to an Indigo Girls bill," admits Butchies guitarist Kaia Wilson, who also runs her own Mr. Lady label. "But they have a lot of control over what they do, and they want a lot of different people opening for them."

By the end of the tour, Ray and the Butchies had bonded both on stage, where the Butchies were invited to blast through Joan Jett's "Do You Wanna Touch Me" in encores, and off. "I don't know why that strikes me as so funny," says Wilson. "I guess it's just the idea of the Indigo Girls singing, 'Do you wanna touch me there?/Where?/There!' " As for Ray, her confidence in the Butchies was one of the things that inspired her to begin work on her own album. "When I first started working with the Butchies, we thought we'd do three songs because we wanted to be realistic about our schedules. But it worked so well and they were so well versed, musically, that we did half the album together. Most bands have a specific sound and that's their sound. But the Butchies were able to morph into different things. It's really a tribute to their musicianship that we could work together so well."

The next stop on Ray's project itinerary was New York City, where she was joined in the studio by Joan Jett, Luscious Jackson drummer Kate Schellenbach, and Breeders bassist Josephine Wiggs. The foursome had met in 1998 on a one-off tour Ray and Saliers had put together called "The Suffragette Sessions." "We sort of created this band with 12 women and went on tour in clubs. It was incredible fun. I'd have these jams with Joan and Kate and Josephine as a way to get out of the normal way of playing I had in Indigo Girls."

In New York, Ray recorded "Hey Castrator," a darkly sexual rocker with a brassy vocal coda by Jett, who joined the recording session after her rehearsals for the Broadway production of *The Rocky Horror Picture Show*. Jett had been a big influence on the adolescent Ray: "She was kinda that bridge between all kinds of people in high school — the football team, the girl jocks, the cheerleaders . . . everybody loved her. It was such an adventure to work with her."



INNER PUNK: *when Amy Ray listened to Patti Smith and Neil Young, she thought, "That's the way I feel, but I can't figure out how to write that [kind of] song."*

Returning to the South, Ray finished her album with songs she recorded with Atlanta garage-popsters the Rock-A-Teens, Birmingham's lushly melodic 1945, and the droll South Carolina singer/songwriter Danielle Howle, all of whom have recorded for Daemon. Working with such a variety of musicians could have resulted in a collection of recordings that don't cohere, but the focus and tenor of Ray's songwriting remained consistent throughout the scattered *Stag* sessions — in large part because of the consistency of her personal and political beliefs. Throughout her Indigo Girl career, Ray has been as open in her support of ethical business practices and philanthropy as she has about her sexual orientation. And as an out lesbian, she's been an icon to thousands of women and men who have searched for gay role models among rock's major-label stars and come up largely empty-handed.

The political outlook on *Stag* is always in tune with Ray's personal integrity. In "Laramie," the song she wrote in response to the gay-bashing murder of Matthew Shepard, she focuses on the nature of hate crimes rather than the event itself. "On a general level, I empathized with someone getting killed in that way. As a gay person, that really touched me. I read a lot of articles about it, and the most interesting one I read was about classism, and how his murder was a symbol of something wrong in a community." In the song, Ray rails against the prejudiced attitudes that are fostered in small-town America by groups like the Christian Coalition. "It's over for me," she says, referring to the intolerance that she believes helped foster the crime. "I'm going to stand up to it."

Ray's anger also comes across in "Lucystoners," which is about the male hegemony that holds sway both in mainstream music and in the media. Taking a shot at *Rolling Stone* editor Jann Wenner, the song sums up her view of the prevailing atmosphere in the music industry: "a demographic-based disgrace/And a stupid, secret white-boy handshake/That we'll never be a part of." But Ray remains aware that, as an Indigo Girl, she's part of that world. "I definitely recognize the hypocrisy of constantly touting anti-corporate philosophies and being on a major label. But I've been able to use my partnership in the Indigo Girls to benefit the things that I'm interested in benefitting. *Rolling Stone* happens to be a symbol in the rock world and in the press world of a form of sexism that people like me have to deal with all the time. A lot of people would like to believe that gay people are automatically politically correct, but Jann Wenner is part of an old-boys network, and I don't think it has anything to do with his sexuality. It's just sort of a happy accident that I was commenting on an industry and I happened to choose Jann Wenner as the symbol."

Elsewhere on *Stag*, the songwriting is more reflective, as Ray deals with issues related to her childhood and the path of self-discovery she has made through both her music and her struggles with sexual identity. Songs like "Late Bloom" and "Measure of Me" look back to a time in her life when she was trying to understand the tomboy impulses that were guiding her behavior. "The best time of my life was when I was pre-pubescent. It felt like I could do anything, like I had some autonomy in the world. When your sexuality kicks in, a weird thing happens — your parents treat you differently, your friends treat you differently, and there are all these complications. I had a very confusing time in my 20s, when I went through a lot of struggles with my sexuality. I think in these songs I'm just yearning for a simpler time."

She may have found some version of that in her partnership with the Butchies, who are joining her on her current East Coast tour. They're the opening act, and they'll also join Ray for her all-electric set. But is she nervous about what staunch Indigo Girl fans will think of her in this quasi-punk incarnation?

"There will be some Indigo fans that won't like it at all, but that's fine. Our crowd is pretty open. A lot of times our opening bands will be like the Butchies. So our audience is used to that. I don't think they'll be all that surprised at what I'm doing." ■

Amy Ray and the Butchies perform next Saturday, April 7 at Lilli's. The show is officially sold out.

music

Angelic upstart

Eliza Carthy's folk futures

BY BRETT MILANO When Eliza Carthy played the Boston area last spring, she had her work cut out for her. She was the special guest at a Joan Baez show at the Somerville Theatre, where the audience was largely the same old-time Cambridge folkies who see Arlo Guthrie every Thanksgiving. After Baez did her first few numbers, on leapt Carthy, who sported bright blue hair, a chin piercing, and a loose peasant dress. She greeted the crowd with a boisterous "How ya doing?" Her stage manner practically screamed, "You don't like me, but you will."

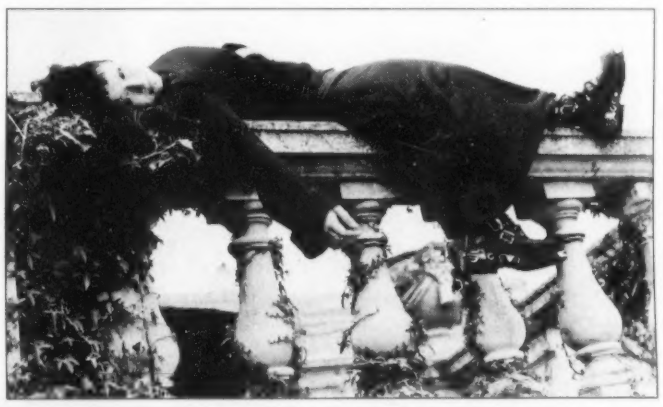
And everybody did. Carthy, who returns to Boston this Sunday to headline the Paradise, proceeded to display a gorgeous singing voice, an accomplished fiddle style, and a deep understanding of English traditional songs (which comes to her naturally, since her parents are the top-rank trad singers Martin Carthy and Norma Waterson). If you've discovered her import albums, her progress over the past five years has been fascinating to watch: she began as the junior partner in a trio with her parents but gradually took over most of the spotlight — in fact, she's now producing her mom's solo album. Eliza's own last album, the double-CD *Red Rice* (UK Topic), was where her own personality emerged. One disc was all traditional; the other integrated folk styles with world-beat touches and trip-hop drum loops. In its own way, it sounded as groundbreaking as the early albums by Fairport Convention and Steeleye Span (then her father's band) did in the '70s.

A pop album and a US debut were the next logical steps, and she makes both on *Angels & Cigarettes* (Warner Bros). It is a really pretty album — to be specific, a really pretty Beth Orton–type record. The singing is crystalline, the textures are electro-acoustically rich, and the tunes verge on nonexistent. Patently pitched at hipper adult-contemporary formats, the disc may well achieve its aim of making Carthy a stateside star. But the wild streak in her folk music doesn't turn up in her pop. Instead, her approach here — lightly eclectic music and slightly daring lyrics within a lush, reassuring package — are exactly what AC is all about. The drum loops that were so startling on *Red Rice* come across as ordinary. And over 10 slow-paced and heavily produced tracks, even Carthy's remarkable voice — earthy and regal at once, like Orton's and Sandy Denny's — becomes just another soothing element.

Maybe the problem is that she isn't as well-steeped in pop music as in folk, so she doesn't know a well-traveled road when she walks one. In the days before Liz Phair, Carthy's confession that "I've given blow jobs on couches to men who didn't want me anymore" (a lyric from "In the Company of Men" that's quoted in three different sections of her press kit) might have raised eyebrows; here it reminds us that she hasn't been writing songs for very long yet. Indeed, more daring than the song itself is Carthy's admission that she got stuck setting those words to music, so she handed them over to her dad. "It didn't cross my mind that there might be a problem," she reveals over the phone from her home in England. "But it crossed his mind quite early on. I mean, we're close, but we're not that close, though he knows what I got up to as a teenager. But I have a great tape of him trying to sing those words and saying, 'Hold on a minute — I've never given a blow job to anyone in my life!' "

On the phone Carthy displays the same personality that won over the audience at the Baez show. And she admits that *Angels & Cigarettes* wasn't the album she initially set out to make. "The producer [Al Scott, who's done the Levellers] made a couple of executive decisions. I was interested in pursuing a few dance-music connections and writing songs with a view to getting them in the clubs. But he put his foot down and said, 'I want some strong songs; the backing is irrelevant.' I had to insist that, no, it wasn't — for one thing I play violin, so I had to have the strings on there. But it's good to have a producer who's a strong character and could rein us all in."

She also notes that the new disc's gotten a mixed reaction in the UK, where the "future of folk music" tag has followed her around for a few years. "If people are fans, they don't want you to change on them. The main difference between this and *Red Rice* was that we had stacks of money and more time to do it — *Red Rice* was two and a half weeks; this took nearly three years. It is a bit of a culture shock to my fans, but I've never taken an easy road and I would hope that my audience would want to come along. So I don't know the mainstream music scene in America, but I'm hoping it would do well. Because you know, I have another few pretty decent albums in me." ■



THE FUTURE OF FOLK? *Carthy's pedigree is misleading — she's as happy to do dance tunes as acoustic folk.*

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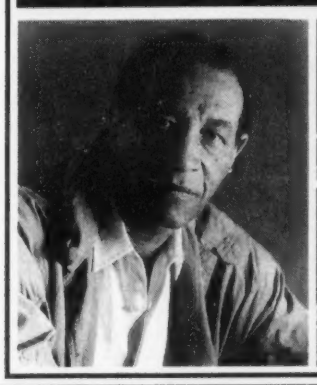

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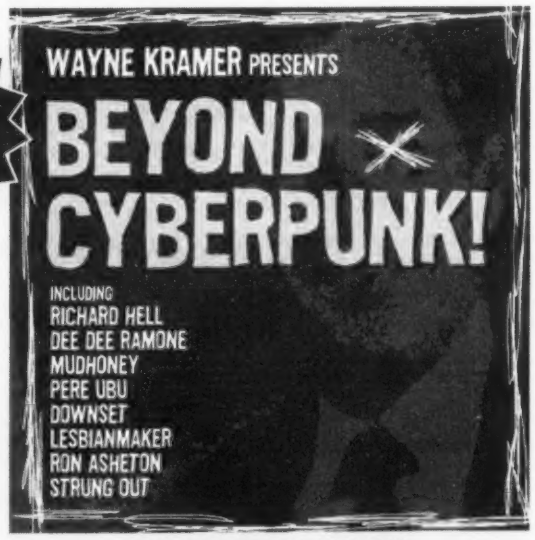

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An ailing mobster finds love in the darkest days of his life. Opening night, with free reception and refreshments!

ARAB CINEMA

Closed Doors
Wed., April 4, at 6 p.m.
Egyptian film about a young Islamic fundamentalist confused by his sexual desires. Followed by discussion with Boston College's Sheila Blair and Jonathan Bloom.

ENGAGEMENTS

Sarraounia
Thurs., March 29, at 6 p.m.
First U.S. release of the classic 1986 African epic about a 19th Century queen who challenges French imperialists. "A stunning work that deserves its place in the world-cinema canon." (Boston Globe) Final screening!

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Craig Baldwin
Wed., April 4, at 12:30 p.m.
Media prankster and found-footage guru discussing his work.

Spectres of the Spectrum
Wed., April 4, at 8:15 p.m.
Baldwin's sci-fi film built on old TV footage.

Press Play to Agitate: Pirates, Parodists and the Prank Documentary
Thurs., April 5, at 6 p.m.
Baldwin's discussion on today's guerilla filmmaking.

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Men Men Women Women
Thurs., March 29, at 8:20 p.m.
Hard-bitten love story unique in Chinese cinema for its open portrait of gay love. Final film in series!

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Fri., March 30, at 6 p.m.
Some of the best experimental films and videos from the region.

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Fri., March 30, at 8 p.m.
Documentary about the massive 1971 Vietnam protest march that retraced Paul Revere's ride.

Teen Media
Sat., March 31, at 11 a.m.
Highlights from the work of various Boston-area teens in the Reel Eyes group.

Mad Songs of Fernanda Hussein
Sat., March 31, at 1 p.m.
The Persian Gulf War as remembered by a teen protestor, a returning vet, and a woman who shares Saddam Hussein's last name.

Panel Discussion
Sat., March 31, at 4:15 p.m.
Directors, critics and programmers discuss the state of independent regional filmmaking.

Awards Program
Sat., March 31, at 7:30 p.m.
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music

Second generation

Moreno Veloso's *Music Typewriter*

BY FERNANDO GONZALEZ Going into your famous dad's business is complicated enough, but in his debut release, *Music Typewriter* (Hannibal), 27-year-old Brazilian

NEW VOICE: *Moreno Veloso invites comparisons to his famous dad, mocks them, shrugs them off.*

singer and songwriter Moreno Veloso — who opens for Virginia Rodrigues at the Somerville Theatre this Sunday — seems to invite comparisons, then shrug them off, even mock them. Like other second-generation Brazilian pop stars-to-be (singer Bebel Gilberto comes to mind), Moreno, son of the legendary singer/songwriter Caetano Veloso, sounds almost ambivalent about the legacies of bossa nova and MPB (the acronym for Brazilian Popular Music).

Besides, he has grown up in a globalized culture that puts a peculiar spin on the cultural policies of the tropicália movement championed by his father in the 1960s. After all, tropicália proposed a sort of cultural anthropophagy in which international pop and rock influences would be Brazilianized. Like so many other Latin American artists, Moreno feels free to pick and choose from whatever global culture makes available. It's the filter of his Brazilianness (if you will) that makes his music Brazilian — and if it doesn't, so be it.

The simplicity and starkness of the opening "Sertão" ("Outback"), which Caetano wrote with him, seems to aim at nothing less than evoking the feel of the open spaces of the Brazilian outback. There is a voice and a guitar, plain, unsentimental, played at a slow, even pace. Only later do some details emerge — a piano, a bass, cellos. The effect is one of rich desolation. But "Deusa do Amor" ("Goddess of Love") suggests a deconstructed bossa nova, the rhythmic pulse offering a sort of shorthand of the subtle, intricate rhythmic figures of the old days. To reframe the mood further, the arrangement includes toy pianos and noise (credits include "iron shovel" and "sandpaper"). The other bossa, "Para Xó" ("For Xó"), features João Donato on electric piano for a distinct loungy sound.

Aside from a few guests, Moreno (who is a doctoral candidate in physics) performs on *Music Typewriter* as part of a trio ("+ 2"), with his friends Kassin on bass and Domenico on drums and percussion. He wrote and arranged most of the material here and then produced it with Andrés Levin, who produces, among others, the Venezuelan rock-en-español avant-lounge group Los Amigos Invisibles. An apt guitarist, Moreno doesn't have a particularly rich or powerful voice, and his modest range thins out and becomes brittle in the upper register. But he's an expressive singer who has grasped his father's style. At times he suggests the deceptive plainness (ordering on artlessness) favored by bossa nova singers, hinting at strength in his vulnerability, offering a cool, measured intimacy, as on "Deusa do Amor," "Só vendo que beleza" ("You've Got To See How Pretty It Is"), and "Para Xó." On "Eu sou melhor que você" ("I'm Better Than You"), his reading of a lyric will seem casual; then he'll sing, "Every man has a deep voice and a big dick and it's bigger/Than mine, than yours, than everybody else's/Everybody is the standard and compares himself/Only to prove he's better//I'm better than you/But please stay with me because/I don't have anyone else."

Levin's influence is perhaps most obvious in "Arrivederci," another peculiar love song ("I don't like you that much/But every time you leave me/I confess I can't forget you, girl") with a simple, catchy funk groove. In "O livro & o beijo" ("The Book and the Kiss"), Moreno seems to nod toward the æsthetics of Veloso *père* in his '80s album *Estrangeiro* (Elektra) with a sort of New York downtown Brazilian sound — a spiky æsthetic featuring guitar and electronic noises framing the edges of the song.

Now that Moreno Veloso has demonstrated that he knows he's his father's son — and that he knows we know — it will be worth following him as he develops his own voice. ■

Moreno Veloso +2 open for Virginia Rodrigues at the Somerville Theatre this Sunday, April 1, at 7:30 p.m. Call 617-876-4275.

music

Ch-ch-ch-changes

Helicopter Helicopter, Annette Farrington, and Jenifer Jackson

If you're the kind of performer who likes to grab the spotlight, singer-guitarists Julie Chadwick and Chris Zerby are probably the last people you'd ever want to be in a band with. Both are natural-born frontpersons who seem the obvious stars of whatever outfit they're in. So it's a perverse but lucky twist of fate that they both wound up in Helicopter Helicopter.

cellars by starlight
BY BRETT MILANO

Listen to the band's new *By Starlight* (on Lunch) and you'd figure that Zerby is the leader, since he does most of the vocals, though Chadwick's harmonies (and leads on two songs) are crucial to the vocal sound. See them on stage and you'd figure it's Chadwick's band, since she's the more outgoing personality. It's shades of the old Frank Black/Kim Deal equation, except that Zerby and Chadwick still get along with each other.

"I like the idea of doing a lot of the singing and letting Julie do the relating," explains Zerby when the band (whose line-up also includes drummer Ned Gallacher and recently joined bassist Shawn Setaro) and I meet for beers at the Druid in Inman Square. "I like the idea of being in a band whose personality is strong — and who can go collect the money at the end of the night." Long-time watchers of Chadwick will recall that she was even more outgoing in the American Measles, whom some of us will always remember as the band who wore Kiss makeup during their semifinal set at the WBCN Rock 'n' Roll Rumble. "The main reason we did that was because I was scared out of my skull," she now admits. "I used to be so nervous on stage that I acted up a little bit. I don't think we're as insecure as we used to be."

Even with the two frontpeople, it's obvious that everyone in Helicopter Helicopter was on the same wavelength: this is a band newly committed to the joys of the loud pop hook. But it took them three albums to get to this point. The first two had their moments, but the songs tended to get buried under grungy guitars. *By Starlight*, their first with producer Matthew Ellard, starts right off with a big pop hook and keeps them coming throughout. Zerby points out that the album still has more guitar solos than the previous two, but they're short solos — with 10 songs in 28 minutes, there isn't a lot of room for excess.

"Any grunge has been edited out," Zerby laughs. "But we talked for months about the idea of cutting the fat out of our music, and we spent loads of time in pre-production picking the songs apart. For instance, we're singing a lot more vocal harmonies instead of unisons. And there were cases where a part would get lopped out of a song and a new chorus put in. In terms of role models, I was thinking a lot about the first Cars album — not the exact sound, but that it's good pop song after good pop song." Adds Chadwick, "I wanted it to sound more like the Flaming Lips, but we would have needed another six months in the studio for that."

Helicopter Helicopter's career strategy involves spacing out their local gigs and touring their butts off in the interim. They've crossed the country twice and gone up and down the East Coast too many times to count. "We feel strongly about not overplaying in Boston, but we also feel strongly about playing a lot of gigs, so that forces us out of town," Zerby notes. "You can do well in some cities because one kid in a cool record store started getting your record around. That happened to us in Omaha, Nebraska, which was about the last place we expected to sign autographs."

Finally, one obvious question: did they call the album *By Starlight* as a ploy to get written up in this column? "No, but I can't believe you guys stole it from us," deadpans Gallacher. "The connection occurred to me about two weeks after we got the artwork back," Zerby admits. "But hey, it worked," Chadwick concludes.

Helicopter Helicopter celebrate the release of *By Starlight* next Friday, April 6, with a show at T.T. the Bear's Place that will have opening sets by Star Ghost Dog, Kitty in the Tree, and High Ceilings.

POP IMPERATIVE: *the grungy guitars of their past have been edited out, joke the newly poppified Helicopter Helicopter.*

TAKE AN EXPRESSIVE SINGER with amazing range, add an emotional tone that's mainly a dark shade of blue, throw in a mostly electronic backdrop that changes shape at every turn, and you've got Annette Farrington's *Azure Wonder & Lust* (CVB). Her voice was always a grabber during her years as the singer for Opium Den. And her solo debut does what a solo debut should do — it allows her to explore different musical ideas and to express herself more directly.

"There's a whole lot of longing and aching going on," Farrington notes in a humorous moment as we give the disc a preview spin. "When I was in Opium Den, we were trying to do something that nobody had ever heard before. I know that's an impossibility in the music world, but that was how we thought. We brought all of our influences together, our passions and our wisdoms and our quiet truths. Any of the pop you heard in that band, or any song with a pop-type guitar riff, was basically me. Melody is really the cornerstone of my life — it's something I hear all the time. Everything in life is a potential melody or rhythm as far as I'm concerned."

Still, *Azure Wonder & Lust* is a pop album only by the broadest definition. The songs allow Farrington to sing (and speak, and chant) in a number of different voices, with passing resemblance to everyone from Kate Bush (on "Viva," a rock-flavored track with leaps into the high registers) to Marlene Dietrich (on "I Might Not Be Here," which has a torchy cabaret feel and a French — rather than German — accent). She also gets into an unaccompanied vocal piece, some electronic pop in the vein of Splashdown (whose keyboardist, Kasson Crooker, appears on two tracks), and a bit of ethnic music (notably on "Black Man's Daughter," about her Bahamanian ancestry). But most of the songs are held together by that longing feeling, whether it's romantic or spiritual.

"I've done some cabaret singing in my lifetime," she notes. "I'll admit that I haven't mastered the relationship song yet; part of me would like to write a whole album of those kind of songs, but there's already people out there who do it very well. I think I'm an optimistic person, and I also felt that way in Opium Den, though I had a lot of baggage at the time. Then again, my optimism might be the same as someone else's depression."

Much of the disc's instrumental work was done by producer/programmer Anthony Resta, but Farrington's now putting together a band to play live — something she hasn't done since Opium Den broke up three years ago. "That's a big part of my expression, the dynamic that happens when you get a group of people together in a room. It's not something I want to give up."

DURING THE TEN YEARS she worked in Boston, Jenifer Jackson did just about everything to get noticed. She played in rock bands (the Dertonz and American Gladiators) and played solo, did loud pop and acoustic folk/blues, and shared a few handfuls of female-songwriter bills with the likes of Aimee Mann, Jen Trynin, and Tracy Bonham. Then she moved to New York five years ago in search of stardom and a record deal, neither of which was forthcoming. By the middle of last year she was on the verge of hanging it all up — and sure enough, that's when good things started happening. She got signed to the notable indie label Parasol (home of Sarge and the Posies) and in January released *Birds*, which has landed a few songs in a new indie film (Debra Eisenstadt's *Daydream Believers*, which recently screened at the Sundance festival) while getting some national attention on its own.

Maybe it's just taken this long for Jackson to hit her stride. If she's had a problem in the past, it's that her musical style has been hard to pin down, and her voice often outshone her material. Not the case on *Birds*, which tries on a bunch of styles (Bacharach pop, Leonard Cohen noir pop, stripped-down folk, a bit of country, and hardly any rock) but maintains a mood of gorgeous melancholy throughout. Backed by vibes, acoustic guitar, and brushed drums, Jackson uses a deeper register and a more intimate tone than she has in the past. Sometimes the subject matter is made clear ("My Impossible Love"); more often she deals in images and atmospheres.

"That's just my inner psyche coming out," she explains from her home in New York. "I know that most people actually think of a scenario when they're writing and deal with one particular thing, but my motivation is always a spontaneous, 'Dear Diary' kind of thing. Some of it is just my reflections, struggling with doing this for a living and the personal things as well." One inspiration for her shift in musical style was her father, veteran jazz DJ Julian Jackson, with whom she recorded a disc last year. "It reminded me that I was singing jazz before I was in rock bands. My writing is still pop, but I'm trying to stretch it to different territory."

Among Jackson's trials and errors was recording an album with UK cult figure Wreckless Eric, whose reputation for eccentricity proved a little too accurate. "He lives in a farmhouse in France with no hot water, and a studio the size of a bathroom. Shanachie wanted to put it out, but Eric refused to let them have the masters. He'll probably put it out as soon as I get famous. I've been feeling a wave of encouragement since working with Parasol, but before that I was getting used to hearing the same things from A&R people — namely, 'We love what you're doing, but we don't know how to market it.' And I thought that was supposed to be their job."

She's found that her acoustic direction has worked better in New York than it might here — "We're doing a quiet thing now, and it's easier in New York to find a place when people come in and listen." That opinion was borne out when she hit Boston last month and got drowned out by the crowd at the Kendall Café; but things should be a little more genteel when she hits Johnny D's in Somerville's Davis Square tonight, March 29. ■

music

Blues cruise

John Hammond and Tom Waits

BY WAYNE ROBINS John Hammond recording an album of Tom Waits songs produced by Waits would be an ingenious, if suspicious, stroke of cross-marketing if either of them had a market. But Hammond's new Waits-produced *Wicked Grin* (Virgin) isn't exactly Justin Timberlake teaming up with OutKast — which would be a shot as sure as gold chains at a Hip-Hop Hall of Fame awards show. So you can take it on good faith that this collaboration is pretty much what the playas — or, uh, players — involved say it is: a connection between long-time mutual admirers whose paths first crossed back in the '70s when they appeared as a double bill at a club in Arizona. Hammond headlined.

Hammond, son of the late legendary A&R man John Hammond, has pleased his Muse and paid his bills by paying his dues for almost 40 years, combining flexibility and authenticity in creating a niche for himself as Prince of the Delta Blues. Waits, of course, rode the boxcars of his imagination from the seedy LA motel where he, Rickie Lee Jones, Chuck E. Weiss, and other fellow travelers created a new SoCal bohemian club, adding an artful, emphatic rock-biz layer to the boozy bellicosity of their poet patron saint, Charles Bukowski. Hammond's relentless touring and recording and single-minded devotion to the blues have afforded him a stature denied to many white blues guys who draw the reverse race card. But he's never been trendy, and he probably wouldn't know trendy any more than Carson Daly could identify a John the Conqueror root.

Waits, by contrast, has achieved a steady upward mobility, attaining a Sundance Kid stature in the indie film world thanks to his roles in the films of Jim Jarmusch, and bringing some hipster cachet to the contemporary art-music scene by collaborating with the likes of composer Robert Wilson. The blues have always been the shivs in Waits's musical tool kit, though since around 1980 his already desperately scorched vocal instrument has sounded more like an audio-vérité recording of a terminal emphysema ward than, say, some sort of slanted, enchanted Howlin' Wolf homage.

So on *Wicked Grin*, it's logical that Hammond — who comes to the House of Blues this Wednesday, *sans* Waits — would replace Waits's deranged larynx with his own more efficient, subtle, and well-tuned vox box. And after 40 years of reverence to Muddy, Skip, Elmore, Blind Willie, and the Devil himself, Bobby Johnson, it's kind of enthralling to hear Hammond sing, play, and think outside his own box, grand as that may be.

It's said that Hammond and Waits got serious about this project when the bluesman joined the boho on stage two years ago for a version of "Get Behind the Mule," on Waits's *Mule Variations* tour. Which makes sense, since "Get Behind the Mule" is an evocative slog through familiar Delta mud. "Jockey Full of Bourbon" is another standout: Hammond captures the drunken elo-

WICKED GRIN: *it's enthralling to hear Hammond sing, play, and think outside his own box.*

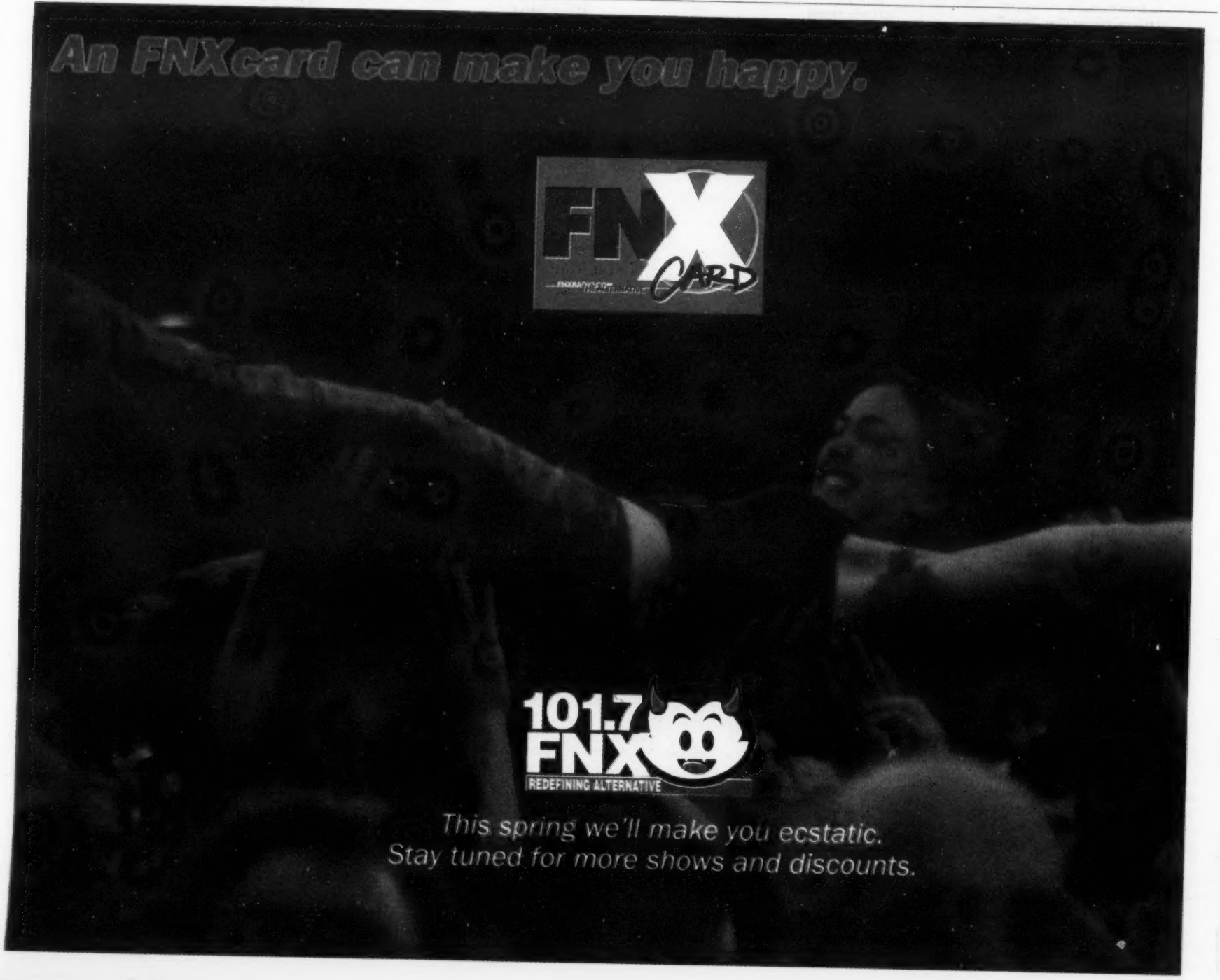
quence Waits buried in his own version, a homesick-sounding subterranean pub crawl on 1985's *Rain Dogs* (Mercury). Hammond adds a veneer of tenderness, and the organ of Augie Meyers (of the Sir Douglas Quintet and the Texas Tornadoes — and a brilliant musical compadre for Hammond) adds both a soothing texture and a brightening melody.

There's much more to appreciate from this throbbing symbiosis. "16 Shells from a 30-06" features some of Waits's most typical yet inspired beat blues hallucinations. Waits's version, from his 1983 album *Swordfishtrombones* (Mercury), sounds like Maurice Sendak's Max: he roars his piteous roars and howls his piteous howls. It's full of rage, but without street smarts. Hammond kicks it home with the kind of cheer and menace he must have learned by channeling Muddy and Wolf.

The Waits/Hammond dynamics aren't always so felicitous. Waits and Kathleen Brennan, his wife and long-time collaborator, wrote one new song for the album, "Fannin Street," whose sentimentality doesn't fit here. I know what they're driving at, but the soulful sadness sounds less like Hank Williams than like Andy Williams. Some tunes, like Waits's now dowdy "Heart Attack and Vine," are too nonsensical for Hammond's nuances to achieve anything beyond just hanging around the corner in question. And though Hammond tries to take "Clap Hands" on its own terms, there's not much for him to scratch beyond the surface: it's like Captain Beefheart for earthlings, Blue Man Group instead of the blues.

All of which makes you wonder how much Hammond might be able to accomplish if he were set up with another songwriter in need of a singer, a Southerner with a more refined sensibility who also has problems delivering his own oft-great but increasingly erratic material. If they haven't yet met, someone should introduce John Hammond to Randy Newman. ■

John Hammond plays the House of Blues this Wednesday, April 4. Call 497-2229.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Local

LOCAL ACT
- ❑ Bleu
- ❑ Cave In
- ❑ Darkbuster
- ❑ Dropkick Murphys
- ❑ Mr. Lif
- ❑ Sheila Divine
- ❑ Write-in_____

NEW LOCAL ACT
- ❑ American Hi-Fi
- ❑ Damn Personals
- ❑ Dave Aaronoff & the Details
- ❑ Francine
- ❑ Hope Conspiracy
- ❑ Ivory Coast
- ❑ Write-in_____

MALE VOCALIST
- ❑ Michael Bethmann (Tugboat Annie)
- ❑ Stephen Brodsky (Cave In)
- ❑ Geoff Farina (Karate)
- ❑ Aaron Perrino (Sheila Devine)
- ❑ Frank Pino (Waltham)
- ❑ Jeff Robbins (Orbit)
- ❑ Write-in_____

FEMALE VOCALIST
- ❑ Kay Hanley
- ❑ Juliana Hatfield
- ❑ Jilly B (Heidi)
- ❑ Mary Lou Lord
- ❑ Sarah Reitkopp (Halfcocked)
- ❑ Ginny Weaver (Star Ghost Dog)
- ❑ Write-in_____

LOUD ACT
- ❑ C60
- ❑ Halfcocked
- ❑ Isis
- ❑ Nullset (Gangsta Bitch Barbie)
- ❑ Scissorfight
- ❑ 7th Rail Crew
- ❑ Write-in_____

RAP/HIP-HOP
- ❑ Akrobatik
- ❑ Ed O.G.
- ❑ Mr. Lif
- ❑ Porn Theatre Ushers
- ❑ 7L & Esoteric
- ❑ Skitzofreniks
- ❑ Write-in_____

PUNK/ROCKABILLY
- ❑ Darkbuster
- ❑ The Explosion
- ❑ Raging Teens
- ❑ Reach the Sky
- ❑ Real Kids
- ❑ Vigilantes
- ❑ Write-in_____

ROOTS
- ❑ Charlie Chesterman
- ❑ Coots
- ❑ Heygoods
- ❑ John Brown's Body
- ❑ Tom Leach
- ❑ Tarbox Ramblers
- ❑ Write-in_____

BLUES
- ❑ Ronnie Earl
- ❑ Bruce Katz
- ❑ Mighty Sam McClain
- ❑ Paul Rishell/Annie Raines
- ❑ Chris Smither
- ❑ Toni Lynn Washington
- ❑ Write-in_____

SINGER/SONGWRITER
- ❑ Catie Curtis
- ❑ Melissa Ferrick
- ❑ Jess Klein
- ❑ Ellis Paul
- ❑ Todd Thibaud
- ❑ Meghan Toohey
- ❑ Write-in_____

JAZZ
- ❑ Dead Cat Bounce
- ❑ Either/Orchestra
- ❑ The Fringe
- ❑ Fully Celebrated Orchestra
- ❑ Charlie Kohlhase
- ❑ James Merenda/Portrait of Mingus
- ❑ Write-in_____

JAM BAND
- ❑ Club d'Elf
- ❑ Jiggle
- ❑ Miracle Orchestra
- ❑ Rippopotamus
- ❑ The Slip
- ❑ Uncle Sammy
- ❑ Write-in_____

DJ/ELECTRONIC
- ❑ Club d'Elf
- ❑ John Debo
- ❑ DKMA/Dana Kelly
- ❑ Electro Organic Sound System/DJ C
- ❑ Hrvatski
- ❑ Universal Tongues/DJ Fran
- ❑ Write-in_____

LIVE ACT
- ❑ Damn Personals
- ❑ Darkbuster
- ❑ Dropkick Murphys
- ❑ The Explosion
- ❑ Raging Teens
- ❑ Scissorfight
- ❑ Write-in_____

ALBUM
- ❑ Cave In, *Jupiter* (Hydrahead)
- ❑ Damon & Naomi, *Damon & Naomi with Ghost* (Sub Pop)
- ❑ Dropkick Murphys, *Sing Loud, Sing Proud!* (Hellcat)
- ❑ The Explosion, *Flash Flash Flash* (Jade Tree)
- ❑ Gentlemen, *Ladies and Gentlemen...*(Hearbox)
- ❑ Juliana Hatfield, *Beautiful Creature* (Zoe/Rounder)
- ❑ Write-in_____

SONG
- ❑ Bleu, "Workaday Day"
- ❑ C60, "Crazy"
- ❑ Darkbuster, "I Hate the Unseen"
- ❑ Dropkick Murphys, "Forever"
- ❑ Francine, "Pop Warner"
- ❑ Scissorfight, "The Ballad of Jacco Macacco"
- ❑ Write-in_____

National

NATIONAL ACT
- ❑ Blink-182
- ❑ Eminem
- ❑ Limp Bizkit
- ❑ Radiohead
- ❑ Rage Against the Machine
- ❑ U2
- ❑ Write-in_____

BREAKTHROUGH ACT
- ❑ At the Drive-In
- ❑ Coldplay
- ❑ Jill Scott
- ❑ Papa Roach
- ❑ A Perfect Circle
- ❑ 3 Doors Down
- ❑ Write-in_____

MALE VOCALIST
- ❑ Billie Joe Armstrong
- ❑ Bono
- ❑ Brandon Boyd
- ❑ Maynard James Keenan
- ❑ Scott Stapp
- ❑ Thom Yorke
- ❑ Write-in_____

FEMALE VOCALIST
- ❑ Björk
- ❑ Dido
- ❑ Polly Jean Harvey
- ❑ Beyoncé Knowles
- ❑ Madonna
- ❑ Gwen Stefani
- ❑ Write-in_____

LOUD ACT
- ❑ Deftones
- ❑ Godsmack
- ❑ Kittie
- ❑ Korn
- ❑ Limp Bizkit
- ❑ Slipknot
- ❑ Write-in_____

RAP/HIP-HOP
- ❑ DMX
- ❑ Dr. Dre
- ❑ Eminem
- ❑ Jay-Z
- ❑ Jurassic 5
- ❑ OutKast
- ❑ Write-in_____

R&B/SOUL
- ❑ Erykah Badu
- ❑ D'Angelo
- ❑ Destiny's Child
- ❑ Eve
- ❑ Jill Scott
- ❑ Sisqó
- ❑ Write-in_____

ROOTS
- ❑ Billy Bragg/Wilco
- ❑ Johnny Cash
- ❑ Steve Earle
- ❑ Merle Haggard
- ❑ Emmylou Harris
- ❑ Dolly Parton
- ❑ Write-in_____

BLUES
- ❑ R.L. Burnside
- ❑ Shemekia Copeland
- ❑ Keb' Mo'
- ❑ B.B. King/Eric Clapton
- ❑ Johnny Taylor
- ❑ Chris Whitley
- ❑ Write-in_____

SINGER/SONGWRITER
- ❑ Badly Drawn Boy
- ❑ David Gray
- ❑ Ben Harper
- ❑ Shelby Lynne
- ❑ Aimee Mann
- ❑ Dar Williams
- ❑ Write-in_____

JAZZ
- ❑ Don Byron
- ❑ Dave Douglas
- ❑ Diana Krall
- ❑ Joe Lovano
- ❑ Brad Mehldau
- ❑ Pat Metheny
- ❑ Write-in_____

JAM BAND
- ❑ Galactic
- ❑ Medeski Martin & Wood
- ❑ moe.
- ❑ North Mississippi Allstars
- ❑ Ratdog
- ❑ Derek Trucks Band
- ❑ Write-in_____

DJ/ELECTRONIC
- ❑ BT
- ❑ John Digweed
- ❑ Fatboy Slim
- ❑ Moby
- ❑ Paul Oakenfold
- ❑ Armand Van Helden
- ❑ Write-in_____

LIVE ACT
- ❑ At the Drive-In
- ❑ Deftones
- ❑ Dave Matthews Band
- ❑ Mighty Mighty Bosstones
- ❑ Pearl Jam
- ❑ Rage Against the Machine
- ❑ Write-in_____

ALBUM
- ❑ At the Drive-In, *Relationship of Command* (Grand Royal)
- ❑ Eminem, *The Marshall Mathers LP* (Interscope)
- ❑ PJ Harvey, *Stories from the City, Stories from the Sea* (Island)
- ❑ OutKast, *Stankonia* (LaFace/Arista)
- ❑ Radiohead, *Kid A* (Capitol)
- ❑ U2, *All that You Can't Leave Behind* (Interscope)
- ❑ Write-in_____

SONG
- ❑ Coldplay, "Yellow"
- ❑ Eminem, "The Real Slim Shady"
- ❑ Limp Bizkit, "Break Stuff"
- ❑ Madonna, "Music"
- ❑ OutKast, "Ms. Jackson"
- ❑ U2, "Beautiful Day"
- ❑ Write-in_____

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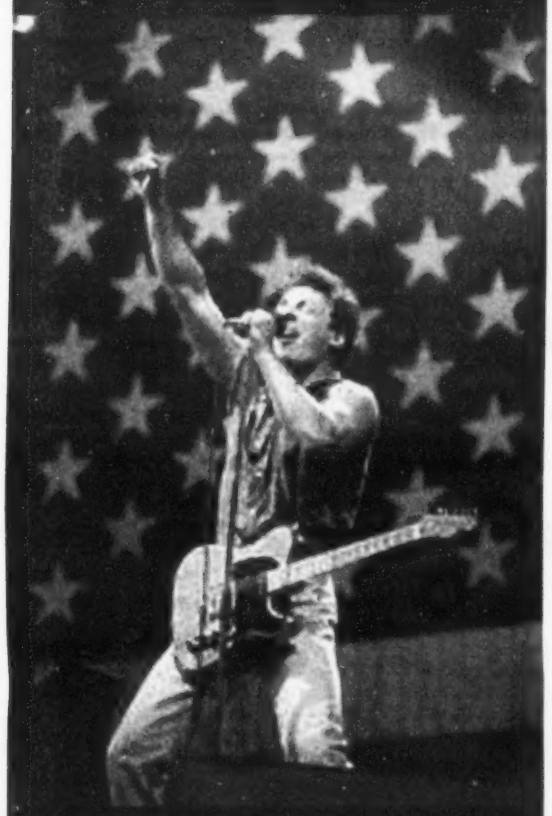

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MICHAEL PAGE

FORGET MEMORY LANE: *at the Middle East, Kristin Hersh focused on her new solo CD,* Sunny Border Blue.

KRISTIN HERSH: THROWING MUSE

The biggest surprise at Kristin Hersh's sold-out show upstairs at the Middle East last Sunday had to be the audience members: most of them didn't look much older than the first Throwing Muses single, which was released in 1984. So even if she has fallen off the radar in terms of the modern-rock mainstream, she's still got fans who aren't in it for a trip down memory lane. And that's fortunate, because Hersh tends to discard most of her old songs whenever a new album comes out. On Sunday she played only three Throwing Muses songs — three more than she did on tour with Vic Chesnutt last year. Instead, she focused on tunes from her new solo CD, *Sunny Border Blue* (4AD).

The best of a good lot, the new solo album distills a theme that's been in Hersh's writing for the past few years. Most of its characters have strong emotional and chemical addictions, messy relationships, and complicated sex lives. Nothing too unusual in that, but Hersh is an expert at twisting her images to conjure a feeling of abandon: "Your Dirty Answer," which both opens the album and kicked off the show, treats sex and alcohol as a pair of powerful drugs. She included the old Muses song "Cottonmouth" to show she's always dealt with those themes, but the focus is sharper in the newer songs. The crowd was reverent enough that a genuinely funny verse from "White Suckers ("You were nice but twisted, that lame old story/We were a match made in purgatory/You didn't disappoint me totally" — and yes, that's a love song) went by with barely a giggle.

Hersh still tours without a backing band, though her sound has gotten far less acoustic on disc. The new album builds on a full-band sound through her multiple guitar and keyboard overdubs, with real and programmed drums suggesting an updated Muses sound. It also sports a stronger melodic sense than Hersh's last couple of solo discs; she's writing straightforward hooks instead of twisted ones these days. So there's bound to be something missing on stage, where the songs get stripped back and she tones down her more rocking sensibility. She can deliver some of the dynamics on acoustic guitar (notably the big and ominous chords that open "Sundrops"), but the new songs have nuances that cry out to be explored by a band.

There was no lack of nuance in her vocals, which ran her usual gamut from seductive whisper to banshee wail. Once shy and intense on stage, Hersh is now chatty and intense. On Sunday she revealed her shameful habit of shopping at Wal-Mart, consoled the audience for missing *The Simpsons*, and admitted that she didn't understand the additional lyrics that Michael Stipe wrote for "Your Ghost." But just when she's got you comfortable, she snaps back into spectral mode for "Delicate Cutters" — an old Muses song whose haunting beauty still cuts deep.

— Brett Milano

STEPHEN, TIFFANY, HILKEN & CHRIS: BYE-BYE BERSHAD?

The mood at Davis Square's Gallery Bershad last Saturday night was oddly upbeat given the situation: earlier in the month the gallery announced that at the April 13 conclusion of its current exhibition, which has been renamed "It's Better To Burn Out Than Fade Away," the art and performance space will close its doors to the public. It's a money thing, and the gallery is looking for new investors. But for now, Bershad's promising two-year run at 99 Dover Street appears to be over.

Nevertheless, there was plenty for gallery director Roland Smart to be pleased about Saturday night: a full house of art and music types milling about with plastic cups of wine and beer and checking out the kind of hip but low-key, off-the-beaten-path rock show that Boston could certainly use more of. The bill featured what might seem an odd mix of performers: Stephen Brodsky, the young and scruffy frontman of the rising Boston prog-punk band Cave In, fresh off a stint opening shows for A Perfect Circle and a week of heavy major-label petting; indie singer/songwriter Tiffany Anders, who is the daughter of indie filmmaker Allison Anders; and the Colbourn Mancini Project, a newish fixture on the local scene featuring Fuzzy singer/guitarist Hilken Mancini and Buffalo Tom bassist Chris Colbourn backed by most of the rest of Fuzzy. To top it off, former Pavement bassist Mark Ibold was on hand to spin tunes between sets.

If there was a theme, it was that all three of the featured acts were works in progress. It was a bill perfectly suited to an alternative space, where the expectations that come with paying a club cover (a $5 donation was requested at the door) are cast aside and the performers aren't competing with the incessant clatter of cash-register drawers. Brodsky's solo incarnation couldn't be much further from his role in Cave In — alone, strumming an acoustic guitar, he came off as a fresher-faced Elliott Smith, sheepishly singing confessional folkish pop tunes. He hasn't figured out how to use his voice quite as well as Smith in a stripped-down setting, but he's headed in the right direction. Anders, on the other hand, is a small, dark-haired woman with a big voice who tends to benefit from the backing of bass, drums, and electric guitar on her PJ Harvey–produced full-length debut, *Funny Cry Happy Gift* (Up). On her own with a guitar, she seemed a little hard-pressed when it came to defining the musical contours of her melancholy melodies.

The musical elements — a solid rhythm section, lap-steel slide guitar, dueling boy/girl vocals — are certainly there in the Colbourn Mancini Project. All they need now is a real band name, which they're said to be working on, and the sense of band identity that comes with getting more than a handful of gigs under your belt. For now, they sound, well, like a countrified cross between Fuzzy and Buffalo Tom. And that's not a bad starting point at all.

— Matt Ashare

JEFF BECK: GUITAR HEROICS

Paunches, gray hair, and male pattern baldness weren't the only sign that Jeff Beck's fans are guys approaching or smack dab in middle age. The occasional clouds of marijuana smoke wafting through the Orpheum Theatre a week ago Tuesday were especially rich and fragrant — not from the kind of weed one can afford on a student or recent-grad budget. And that sweet, earthy incense was appropriate for the concert, which was an unreconstructed '70s rock show held in the kind of venue where Beck's delivered his greatest performances.

It was old-fashioned music halls like the Orpheum — where audiences of roughly 3000 can focus entirely on the stage — that Beck toured behind his first all-instrumental albums, the hallmarks *Blow by Blow* (Epic, 1975) and *Wired* (Epic, 1976), and recorded 1977's *Jeff Beck with the Jan Hammer Group Live* (Epic). These days — after more than a decade of dalliances with session playing, rockabilly, and techno — he seems to be zeroing back in on his æsthetics from that era: lead-guitarist front and center, all night long, bathed in a wash of psychedelic arena-rock lighting as pyrotechnic as his bottomless bag of licks and tricks.

Too bad Beck's not reaching for more of his compositions from that time, because back then he unveiled a melodic genius that he exercises sparingly today. Although his new *You Had It Coming* (Epic) offers ample proof that it's still intact — especially in his mock-sitar excursion "Nadia" and the lovely dark-toned ballad "Suspension" — his Orpheum concert was instead full of whammy-bar braying, caustic-toned lead-rhythm patterns, staccato fragments of quick-draw riffing, and other sonic shenanigans that paled whenever he constructed an entire melody.

Of course, Beck's hard-assed attack (he's a youthful-looking 55) and four-piece band featuring Jennifer Batten's pastel synth-guitar colors and note-for-note challenges were stunning. And nobody gets a grizzlier tone out of a Marshall half-stack. Plus the subtle beauty of his slide, along with the delicate shades of bent notes and pitch changes he achieved with his Stratocaster's whammy, were usually marvels of delicacy.

But beauty and technique are different creatures. It wasn't until the night had nearly ended that Beck made his brightest statement, a faithful version of the vocal melody from the Beatles' "A Day in the Life" full of passing tones, slide variations, and other filigrees including a whorl of feedback that re-created the original's sonic vortex finale. Such a perfect balance of musicianship and showmanship is rare — and the very best of what Beck can do.

— Ted Drozdowski

music

War stories

Singing about Hitler

In 1926, on the last page of *Mein Kampf*, Adolf Hitler made his vision for Germany clear: "A state that in this age of racial poisoning dedicates itself to the care of its best racial elements must some day become lord of the earth." In 1940, the Texas rancher, Marine, and country singer Texas Jim Robertson wrote his own "Last Page of Mein Kampf." "There'll be no raving about a Master Race," he sang, declaring that Hitler's book was full of "hooey" and promising to send Adolf to "Hades." "Slavery and brutality might well be ended when we write the last page of *Mein Kampf*," he concluded. The "we," of course, was America, and the song — which focuses more on what *we* will do to Hitler when the war is over than on the genocide he was masterminding at the time — was written and sung two years after Kristallnacht's anti-Jewish terror spree and five years before Allied troops would arrive at Auschwitz and not believe their eyes.

"The Last Page of Mein Kampf" appears on *American War Songs 1933-1947: Hitler & Hell*, a compilation of US popular songs recorded during WW2 and recently assembled by the German label Trikont. The songs can roughly be divided into two camps: those that promote the war effort by celebrating American victories and waving flags of racist Yankee Doodle patriotism ("We'll soon have those Japs right down on their Japan-knees," the Teddy Powell Orchestra sings on "Goodbye Mama, I'm off to Yokohama"), and those that spotlight Hitler as the enemy. But even in the latter case, the emphasis is on the glory of America's being able to stop Hitler and not on the shame of America's failure to stop the Nazi genocide.

Frequencies
by Josh Kun

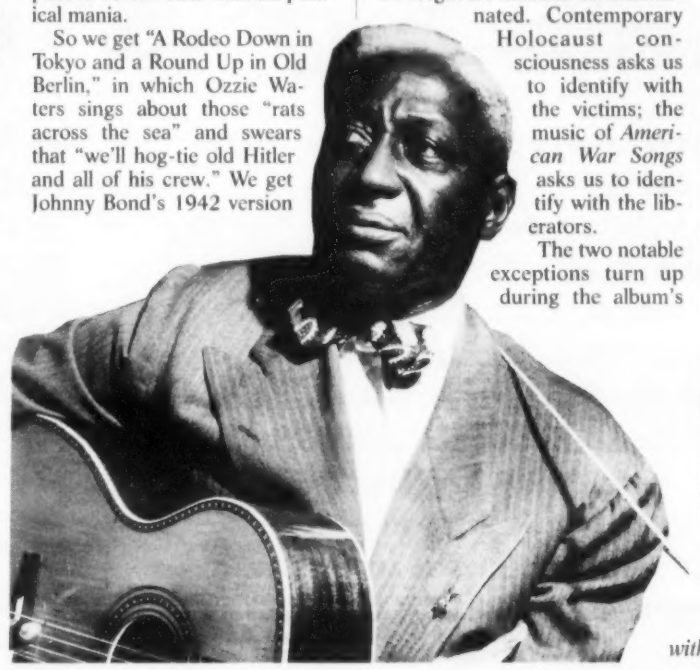
The songs confirm what Peter Novick pointed out in his 1999 book *The Holocaust in American Life*. During the Holocaust, Novick wrote, there was no "Holocaust" — it's "a retrospective construction, something that would not have been recognized to most people at the time." Not until the '60s and '70s would Americans start to conflate Hitler more with death camps and yellow stars and melted gold and piles of bodies than with his political mania.

So we get "A Rodeo Down in Tokyo and a Round Up in Old Berlin," in which Ozzie Waters sings about those "rats across the sea" and swears that "we'll hog-tie old Hitler and all of his crew." We get Johnny Bond's 1942 version of Oliver Wallace's "Der Führer's Face" (still best known in its Spike Jones incarnation) in which we "stop" Hitler with aggressive mockery — blowing raspberries in the Führer's face, mocking the idea of Aryan supermen, and saluting "Heel Hitler."

Even by the time the war was over and Hitler was dead, Rosalie Allen's plea on "Hitler Lives" that we must not forget meant something very different from the do-not-forget mantras of post-'60s Holocaust memory: "Hitler lives if we forget those who fought where heroes died that our flag might float on high." As late as 1945, then, Hitler's legacy of racial extermination was being thought of in terms of American casualties. Since then, a different logic has emerged: Hitler lives if we forget the millions he exterminated. Contemporary Holocaust consciousness asks us to identify with the victims; the music of *American War Songs* asks us to identify with the liberators.

The two notable exceptions turn up during the album's only moments of intense moral outrage — both provided by African-American singers intimately familiar with their own struggle against master race violence. The year before he died, in 1942, Atlanta Baptist minister J.M. Gates recorded "Hitler and Hell," a part-song/part-sermon that casts Hitler as a demon walking the earth who has taken the lives of innocent women and children. "Thinking about Hitler," Gates preaches, "is thinking about Hell."

Like Gates, the ex-con blues singer Leadbelly didn't think about Hell and then walk away — he sang out in its face, confronting the Devil Robert Johnson–style, with a voice saturated by betrayal and horror, not the fulfillment of dreams. Recorded in 1944, his "Mr. Hitler" does not use Hitler to bolster American patriotism. In a brittle, crackling voice, Leadbelly supplies dates and names names: he blames Hitler for forcing Jews out of their homes in 1932, admonishes him ("You know you done wrong"), and then declares over and over, "We're gonna tear Hitler down someday." It's the only moment on *American War Songs* where we get a real sense of what was at stake between 1933 and 1947. There is no gleeful triumph in Leadbelly's voice, no boastful pride, no Stars and Stripes propaganda, only the painful knowledge that no matter what he sings the world will still never be the same again. ■



THINKING ABOUT HELL: *Leadbelly's "Mr. Hitler" is the only song on* American War Songs *that asks us to identify not with the liberators but with the victims.*

Small songs

Rediscovering Liliput

Between 1978 and 1983, a small band of women from Zurich released five singles and two albums, then disappeared again. Originally called Kleenex, they quickly changed their name to Liliput to avoid legal problems. They reasoned that "it should be a name understood in every language," according to guitarist Marlene Marder, "and also we thought [it'd be] the opposite to all-male groups who give themselves names like 'Giants' or 'We Are the Heroes' or 'We Are the Best of All' — well, you know what I mean."

JOY: *"Why don't you listen to Liliput, where punk rock starts and ends?" sang one admiring band.*

Ten years after the band broke up, the Swiss label Off Course reissued Kleenex/Liliput's entire discography and more on a two-CD set called simply *LiLiPUT*. It went out of print quickly, but its legend spread all over the international rock underground. (I've probably taped more copies of it than any other record I own.) A few years later, the Scottish art-punk band the Yummy Fur recorded a song whose lyrics, in their entirety, go "Why don't you listen to Liliput, where punk rock starts and ends?/Maybe if you listened to Liliput, your songs would find more friends." The curious need no longer pay triple-digit sums on eBay: *LiLiPUT* has finally been re-released by Kill Rock Stars.

True to their name, Liliput stayed low to the ground for their entire career. At the time of their first single, they'd played instruments for only a few months, and their set consisted of four brief songs. (If the audience wanted more, they'd play them again. And then again.) Their technical abilities took a while to get past "rudimentary," and even on the smoother later records, Astrid Spirit's violin solos amount to improvisational sawing. These days, Marder works for a nature fund, and bassist Klaudia Schiff, the only other member of every incarnation of the band, is better known as the visual artist Klaudia Schifferle. The others' whereabouts are unknown.

Even from the beginning, though, Liliput were incredibly inventive musicians and songwriters — there are no bands before them that sound at all like them, and it's impossible to mistake them for anyone else. It's as if they'd never actually heard rock music but somebody had explained the idea of riffs and grooves and background vocals to them, then handed them instruments. Parts of their songs, like the skip-step chorus of "You," are tricky even for trained musicians to follow, but Marder, with whom I conducted an e-mail interview, says they "just happened" — Liliput could play them because they weren't doing things the "right" way. (Book of Love, of all bands, covered their B-side "Die Matrosen," and Swiss new-waver Stephan Eicher attempted "Nice"; otherwise, it's fair to say that their songs resist reinterpretation.)

They also sound as if they were about to explode with delight. Their 1980 single "Split" is one of the happiest songs ever recorded, starting in the middle of a yelp and documenting two minutes of an unimaginably good party, everybody yowling nonsense syllables and whooping, stomping through the chorus as if they were playing hopscotch. "Ain't you wanna get it on?/Don't you wanna wait around?", Regula Sing chirps on their first single, cracking herself up at her own impression of a pick-up while the others cheer, "Oh-oh-oh!" "Hitch-Hike" is a single verse hooked by somebody's quick blasts on a police whistle; they like it so much that they play it five times in a row. The pleasures of their 1982-'83 period, after the silver-voiced Spirit joined as lead singer, are less immediate, but they're still having a blast, and the likes of "You Did It" and "Terrified" have a giddy alien swagger unmatched by their new-wave contemporaries.

Smallmouth
by Douglas Wolk

Beyond what they did, Liliput are interesting for who they were when they did it — in the late '70s, women playing rock were still an anomaly. In a 1979 interview with the British 'zine *Brass Lip*, drummer Lislot Ha deadpanned: "We found it hard to get acceptance from the audience, who in the beginning approached us as little girls who were trying to get on stage with the help of some big brothers. Some shouted: get undressed or pull your trousers down. But now we rarely have these problems anymore."

If anything, they've become big sisters to a new generation of listeners — they tend to get mentioned alongside "women in art punk" pioneers like Essential Logic and the Slits, and Dina Hornreich's excellent e-mail discussion group Typical Girls (nowave.org/typicalgirls/) brings them up a lot. But they don't seem like part of any scene but their own. Listen to the torrent of contrapuntal yells and barre chords and la-la-las and handclaps in "Eisiger Wind," with its ravishingly dissonant bridge before the riff kicks in again. The components are all familiar, but the way they fit together is totally non-intuitive. It's not a product of being punks or women-in-rock, it's the result of being Liliputian — small and isolated, without any support system beyond one another and their need to make a joyful sound. ■

V 30/13 MR 3 05 AP 02 01

FNX Has The RESULTS

TOP 50 RAP/ROCK SONGS

1. Beastie Boys-Fight For Your Right to Party
2. Run DMC w/ Aerosmith-Walk This Way
3. Rage Against the Machine-Bulls on Parade
4. Limp Bizkit-Nookie
5. Red Hot Chili Peppers-Give it Away
6. LL Cool J-Mama Said Knock You Out
7. House of Pain-Jump Around
8. Korn-Freak on a Leash
9. Cypress Hill-Insane in the Brain
10. Eminem-The Real Slim Shady
11. Faith No More-Epic
12. Dr. Dre feat. Snoop Dogg-Nuthin' But a G-Thing
13. Public Enemy & Anthrax-Bring Tha Noize
14. Kid Rock-Bawitdaba
15. Beastie Boys-Sabotage
16. Onyx-Slam
17. 311-Down
18. Limp Bizkit f. Method Man-N2Gether Now
19. Sublime-What I Got
20. Eminem-My Name Is
21. Rage Against the Machine f. Snoop Dogg-Snoop Bounce
22. Run DMC-It's Tricky
23. Everlast-What It's Like
24. Kid Rock-Cowboy
25. Helmet w. House of Pain-Just Another Victim
26. Beck-Loser
27. Cypress Hill-Rock Superstar
28. A Tribe Called Quest-Scenario
29. Korn-Blind
30. Beastie Boys-No Sleep Til Brooklyn
31. Dr. Dre f. Eminem-Forgot About Dre
32. Limp Bizkit-Faith
33. Limp Bizkit-Rollin' (Remix)
34. Public Enemy-Fight the Power
35. Papa Roach-Last Resort
36. DMX-Party Up (Up in Here)
37. Beastie Boys-Intergalactic
38. Outkast-B.O.B.
39. Rage Against the Machine-Killing in the Name Of
40. Incubus & Big Pun-Still Not a Player
41. NWA-F*** the Police
42. Crazy Town-Butterfly
43. Methods of Mayhem-Get Naked
44. Grandmaster Flash-White Lines
45. Puff Daddy-It's All About the Benjamins
46. Korn-A.D.I.D.A.S.
47. De La Soul-Me, Myself and I
48. Beastie Boys-So What'Cha Want
49. Ice T-Colors
50. P.O.D.-Rock the Party (off the hook)

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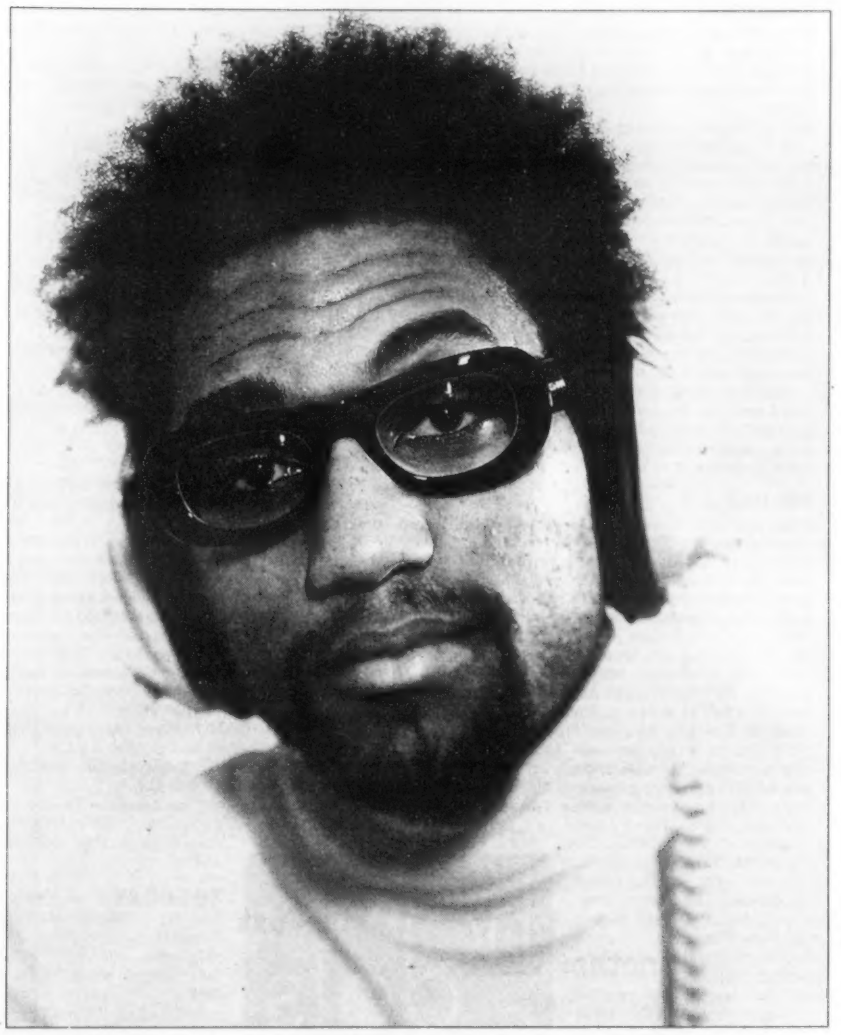
REDEFINING ALTERNATIVE

off the record



RE-MEMBER? *DJ/producer King Britt does his best to re-create the Me Decade.*

pop

★★1/2 G. Love and Special Sauce, THE ELECTRIC MILE (Epic). G. Love's mumbly, bluesy, white-boy shtick sets hipster radar spinning faster than the storm-tossed steering wheel of the SS *Minnow*. On one hand, he's the bantamweight peer of Will Smith or Sugar Ray, serving innocuous party platters for shirtless mooks (a white Lenny Kravitz?). On the other, he's worthy of comparisons with a genuine b-boy like Slick Rick, a blues hero like John Hammond, or a prodigy like Beck. But whereas the omnivorous, more ironic Mr. Odelay called himself a loser before anyone else could, the Philly-bred Love has always been a big, earnest target begging for easy dismissal.

That's a shame, even if his sleepy, good-timy flow won't make you forget Nas any time soon. Love's fifth disc maintains the sonic growth of 1999's joyous *Philadelphonic* while adding new touches like the pogo-matic ska of "Unified" (written with Ras of the Long Beach Dub Allstars) and a chugging alterna-country ballad, "Sarah's Song," complete with lap steel guitar. There's even a radio-ready hit: "Free at Last," a vaguely familiar slab of guitar pop about painless liberation that's perfect for the next *Party of Five* soundtrack. But if there's a real pitfall for Love and his loosy-goosy rhythm section (bassist Jimmy Prescott and drummer Jeffrey Clemens) it's the blandifying influence of the HORDE jam bands they often tour with. Case in point: the lugubrious funk grunge of "Hopeless" lives down to its title.

— Jeff Ousborne

(G. Love and Special Sauce perform on Tuesday April 24 at Avalon. Call 423-NEXT.)

★★1/2 Saliva, EVERY SIX SECONDS (Island). On their major-label debut, Memphis's Saliva show an impressive knack for old-fashioned, unabashedly commercial pop metal. Singer Josey Scott heads out West to chase yesteryear's rock-and-roll dreams on "Hollywood," a strummy first-person update of Poison's "Fallen Angel" minus the unhappy ending. Pretty electric-guitar squiggles and Enuff Z'Nuff vocal harmonies surface on harder-rocking tracks like "Musta Been Wrong" and the album's first single, "Your Disease."

But the disc also betrays a heavy rap-metal influence, and that doesn't suit the band nearly as well. Like most of today's rock-rappers, Scott sounds as if he'd learned how to rhyme directly from Fred Durst, without ever bothering to check out any actual hip-hop. He does fire off a couple of good shots on the one pure rap-metal track, "Click Click Boom" ("My mom and dad weren't perfect/But still you don't hear no cryin'-ass bitchin' from me/Like there seems to be on everybody's CD"), but the rap verses of "Your Disease," in particular, sound forced next to its soaring, near-psychedelic chorus. Still, Saliva have a stronger sense of songcraft and less bad feeling than a lot of their contemporaries. They just need to pay more attention to their strengths and less to the charts.

— Sean Richardson

★★ Toadies, HELL BELOW/STARS ABOVE (Interscope). So, anyway, back about 1994, already at the trailing edge of grunge, this nobody band from Dallas released an album called *Rubberneck*, then toured blindly for about two years, even opening for Bush until somebody figured out they had a hit with "Possum Kingdom." Duh. Nothing hip about the Toadies, but *Rubberneck* was and is a ripping album, and tremendous fun. And then . . . nothing. It's probably appropriate to imagine their having descended into every possible kind of business and creative hell during the intervening seven years.

Hell Below/Stars Above isn't worth the wait, of course. Couldn't be. Guess what? The fun's gone, mostly. Not all of it, but the part that made it impossible not to turn the damn radio up — that's mostly gone. Somebody sucked it out, they grew up, whatever. Times have changed. No more does the buying public worship the loud guitar, the throbbing drum, and the hoarsely phrased vocal — not the way it once did. The Toadies? They still rock as if it were 1994, only a half step more cautiously and a full step more professionally. There's no "Possum Kingdom" here, so don't go looking. But there's still a pretty good rock band in Dallas, and that's good enough news.

— Grant Alden

★★★ Nikki Sudden, THE LAST BANDIT (Alive). There is a sweet spot where folk, country, and blues overlap — a place filled with the sound of three-chord downer gospel, lonely cowboy laments, and songs that are at once jubilant and somehow broken down. The Rolling Stones, Bruce Springsteen, Johnny Thunders, the Replacements, and Wilco have all journeyed there. And Nikki Sudden's been a permanent resident for 20 years, first as a member of the arty and influential Swell Maps, then with the Stonesy Jacobites, and now as a solo artist.

The Last Bandit is a generous anthology of his work beginning with the Jacobites. Sudden often accompanies himself on bass and electric guitar, with elegant organ, harmonica, violin, and saxophone flourishes punctuating the starkness. "It's Gonna Be Alright" has a pared-down lushness: shimmering organ melodies brighten Keith Richards chordings, and that's as full and fulfilling as *The Last Bandit* gets. Sudden seems to enjoy making songs fall on their faces. "Captain Kennedy" opens with a gritty pastoral guitar melody — think Neil Young playing the Allman Brothers' "Melissa" — before plunging down to bass-and-drums-only emptiness. There's an acoustic bonus disc, but after 19 tracks of Sudden's skeletal yet beautiful plugged-in despair, unplugging seems almost beside the point.

— Lorne Behrman

★★★ Kings of Convenience, QUIET IS THE NEW LOUD (Source UK/Astralwerks). Had Simon and Garfunkel grown up as specks on Norway's blue-and-green horizon instead of dots in Manhattan's slate-gray matrix, their acoustic, harmony-dappled folk pop might've sounded like the kind the Kings of Convenience make on *Quiet Is the New Loud*. Members of the same European clique that's produced "smart rock" sensations Coldplay and Badly Drawn Boy, the Kings employ the clean, lyrical grace suggested by their homeland's geography to craft breathtakingly economical songs about hushed, intimate desperation.

It's that spartan sense of restraint — nimbly picked acoustic guitar is apparently the Kings' idea of the new loud — that makes these songs distinctive, and it's what emphasizes the greatest songwriting gift of Erlend Øy and Eirik Glambek Bøe: their ability to make the prosaic sound poetic. On "I Don't Know What I Can Save You From," Bøe describes a paramour as "somebody for whom I wouldn't mind to put the kettle on" but manages to make it ring like the most tender of titles with a few chords and a supple cello line. They add some color to "Failure," using a skeletal trap kit and their close harmonies to approximate a sort of woolly post-punk tapestry, but keep the tone bewitchingly ascetic: "Using the *Guardian* as a shield to cover my thighs against the rain/I do not mind about my hair."

— Mikael Wood

★★★ Laptop, OPENING CREDITS (Trust Me). Before christening himself Laptop, Jesse Hartman did a stint as guitarist/keyboardist for the Japanese leg of NYC proto-punk Richard Hell's 1990 comeback tour, acted, and produced music videos and short, award-winning independent films like *Happy Hour*, which won the Best Short Film Bear at the 1993 Berlin International Film Festival. *Opening Credits*, Hartman's full-length Laptop debut, reflects his interests in Television (the band) and film (the medium). But his songs owe less to New York art rock and no wave than to the formative British new wave of Gary Numan.

Hartman anchors three-minute voyeuristic electro-pop tales of failed relationships with his melancholic baritone. And much like Stephin Merritt of the Magnetic Fields, he offsets his gloomy, lovelorn wit with the kind of bouncy synth-pop that brings to mind '80s favorites like A Flock of Seagulls and a-ha. The Baroque synth-goth tune "End Credits" and the taunting "I'm So Happy You Failed" offer teen angst tempered with adult insight. And though there's more than a little tongue in Hartman's cheek on his cover of Billy Joel's "It's Still Rock 'n' Roll to Me," Laptop isn't marred by the heavy-handed irony that infected '90s nostalgists like the Rentals.

— Tony Ware

dance

★★★ King Britt Presents Sylk 130, RE-MEMBERS ONLY (Six Degrees). Philadelphia-based DJ/producer King Britt does his best to re-create the Me Decade on *Re-Members Only*, the second disc in his groove-oriented nostalgia trilogy. Presented as a Reagan-era radio show, *Re-Members Only* rehashes the icy new wave, techno-tinged R&B, and golden-age hip-hop of the '80s with lots of guest stars (Alison Moyet of Yaz, Grover Washington Jr., De La Soul) and timely sonic touches (tinny drum machines, sickly sweet synths). Britt proved himself to be an excellent musical archæologist on 1998's '70s throwback *When the Funk Hits the Fan* (Ovum), and he's just as successful here.

Too successful, actually. The motivational R&B numbers ("Rising"), electro-soul cuts ("Happiness"), and disco-funk tracks ("I Can't Wait") are all lighthearted fun, but sometimes Britt's authenticity jones gets the best of him. Washington's soprano-sax blowing on "For Love" registers as major cheese, and the instrumental "Incident on a Couch Pt. 2" could be an outtake from a new-age Vangelis album. Back-to-basics hip-hop party tracks featuring MC Capitol A ("All the Way Live") and De La Soul ("Cobbs Creek") punch up the tempo just before *Re-Members Only* disintegrates into a sticky mush.

— Michael Endelman

★★★ CLUB SERIES VOL. 4 (Strictly Hype). Despite the anonymity of the title, this 17-track CD displays, and epitomizes, all the fast-flying power, orchestral gleam, and stratospheric highs that make Eurodance go. The music compiled here is the rougher, techno-influenced version of Eurodance more typical of clubs in Ibiza than the honey-sweet, ethereal style that prevails in Germany and Italy.

Still, if your idea of dancing free is to have your feet never touch the ground and your body float free of time and place, this CD has what you want. Even dedicated Euro fans aren't likely to have heard of any of the artists and singers herein mixed by DJs the Riddler (10 numbers) and Christian B (seven), but who needs known names? Few stars leave as unmistakable a mark on your soul as these 17 tracks, which are full of fast deep beats, cathedral orchestrations, divas molting, sighs and pauses, and choruses of voices longing and lusting. A special high point is "Inferno," in which the impossible soprano of French mediævalist diva Emma Shapplin sings in Latin, beckoning, and mocking, the rational, the earthy, the matter-of-fact.

— Michael Freedberg

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television

THURSDAY

8:00 (25) Wag the Dog (movie). More fact than fiction, unfortunately. Dustin Hoffman stars as a Hollywood hypester hired to orchestrate a media-only war to distract the public from presidential indiscretions. (Until 10 p.m.)
9:00 (2) Mystery: *Second Sight*, parts one and two. Clive Owen stars as detective Ross Tanner — a British cop hiding the fact that he's going blind. Claire Skinner is the seeing-eye partner who leads him through the investigation of a 19-year-old boy's brutal slaying. Part one repeated from last week. Part two to be repeated tonight at 1 and 4 a.m. on Channel 44. Both parts to be repeated on Sunday at 11 p.m. and on Tuesday at 3 a.m. (Until 11 p.m.)
1:00 and 4:00 a.m. (44) Mystery: *Second Sight*, part two. Repeated from this evening at 10:30 p.m.
4:00 a.m. (2) Frontline: *Organ Farm*, part one. Repeated from last week. Until now, spare body parts for transplants had to be harvested from people like you — usually immediately after your death. But what if we could grow new organs from genetically manipulated pig cells? Would that be a Godsend or might there be some unpleasant side effects? To be concluded on Tuesday starting at 10 p.m. (Until 5 a.m.)

FRIDAY

8:00 (44) P.O.V.: *Golden Threads*. A documentary film about 90-year-old Christine Burton, the founder of an international activist network for senior-citizen lesbians. By filmmakers Lucy Winer and Karen Eaton. To be repeated tonight at midnight. (Until 9 p.m.)
9:00 (44) My Feminism. Filmmakers Dominique Cardona and Laurie Colbert survey feminism worldwide through interviews with Gloria Steinem, bell hooks, Urvashi Vaid, Judy Rebick, Mary Becker, Urvashi (what are the odds?) Butalia, and Ailbhe Smyth. To be repeated on Sunday at 11 p.m. (Until 10 p.m.)
10:00 (2) Scientific American Frontiers: *The Bionic Body*. Repeated from last week. Alan Alda explores new techniques in bodily engineering and research into nerve-regeneration procedures that could reverse the effects of spinal-cord injuries. Plus an interview with Christopher Reeve. (Until 11 p.m.)
10:00 (44) P.O.V.: *She Shorts: Cuba 15*, *Repetition Compulsion*, and *Two or Three Things But Nothing for Sure*. If you know what a *quinceañera* is (we don't), you'll understand the description of the first film of this set (it's a "celebration of a teenager's *quinceañera*"). After that, we have an animated short voiced by homeless women, and then a portrait of writer Dorothy Allison (*Bastard out of Carolina*). (Until 11 p.m.)

hot dots

BY CLIF GARBODEN

SATURDAY

1:30 (44) Frontline: *The Farmer's Wife*, parts one, two, and three. A repeat airing of the vérité documentary about a Midwestern farmer's wife, her farmer, her family, her emotional adjustment to this and that. We seem to recall this being an award-winning effort, but we find it incredibly tedious. But if you're bedridden and the battery in the remote is broken, it could fill your afternoon. (Until 8 p.m.)
5:00 (4) Basketball. The NCAA semis, Michigan State versus Arizona followed by Duke versus Maryland.
8:00 (5) Disclosure (movie). Presumably this has something to do with Women's History Month. Michael Douglas stars as a computer-company exec who sues his female boss (Demi Moore) for sexual harassment. With Donald Sutherland and Roma Maffia. Directed by Barry Levinson from a novel by Michael "ER" Crichton. (Until 11 p.m.)
8:00 (7) XFL Football. The cast of *Survivor* versus the cast of *Survivor 2*.
8:00 (44) Live from Lincoln Center: *Puccini's "La bohème" from the New York City Opera*. Tenor Rolando Villazon and soprano Maria Kanyova highlight this new production of the opera that inspired *Rent*. George Manahan conducts. (Until 11 p.m.)
11:00 (44) Anne Frank Remembered (movie). Repeated from last week. An Oscar-winning 1995 documentary about the real young girl who wrote that famous diary. Kenneth Branagh narrates; Glenn Close reads from the diary. (Until 1 a.m.)
Midnight (2) Austin City Limits. Featuring music from Toby Keith and Allison Moorer. (Until 1 a.m.)
1:00 a.m. (44) Nova: *Survivor MD: The Tattooed Doctor*. Repeated from last week. For more than 10 years, *Nova* has been doing shows about this group of Harvard Med students and their eventual careers. This latest update focuses on Tom Tarter, a colorful figure from the Bronx who rides Harleys and shoots skeet, in an Indiana emergency room. (Until 2 a.m.)

SUNDAY

Noon (7) Basketball. The Indiana Pacers versus the Philadelphia 76ers, or the Orlando Magic versus the Toronto Raptors.
5:30 (7) Basketball. The New York Knicks versus the Los Angeles Lakers.
8:00 (44) That's Entertainment 2 (movie). The follow-up MGM-musical highlight anthology, hosted by Gene Kelly and Fred Astaire. From 1976 and featuring everything they left out of the first edition. (Until 10 p.m.)
9:00 (2) Masterpiece Theatre: *Wives and Daughters*, part one. The first installment of a four-part adaptation of Elizabeth Gaskell's posthumously published novel about a woman and her stepsister, their rivalry for certain men, and the older generation that referees the battle — all set in small-town 19th-century England. Justine Waddell stars as heroine Molly Gibson; Francesca Annis plays her sneaky stepmom, Hyacinth; Keeley Hawes plays stepsis Cynthia; Tom Hollander plays "the enigmatic Osborne Hamley"; Anthony Howell plays "his more red-blooded brother." With Michael Gambon, Penelope Wilton, Ian Carmichael, Barbara Leigh-Hunt, Barbara Flynn, and Deborah Findlay. You'll recognize most of those actors from other *Masterpiece Theatre* roles when you see them. To be repeated tonight at 1 and 4 a.m. and on Monday at 9:40 p.m. on Channel 44. (Until 10:30 p.m.)
9:00 (4) And Never Let Her Go (movie), part one. Mark Harmon stars as an arrogant lawyer suspected of murdering political aide Kathryn Morris. Based in fact — as if that made it any more interesting. To be concluded on Wednesday, starting at 9 p.m. (Until 11 p.m.)
9:00 (7) Semper Fi (movie). A 2000 TV-movie about . . . we're guessing . . . the Marines. Perhaps someone with code-of-honor issues. Scott Bairstow stars. (Until 11 p.m.)
10:00 (44) Raise the Dead (movie). Boston filmmaker James Rutenbeck follows a Bible-thumping faith healer around the Virginia revival-meeting circuit. (Until 11 p.m.)
10:30 (2) Crown and Country: *Greenwich*. The town (actually a London suburb) where time begins. Not to mention the East and the West. This tour includes a walk through the Royal Observatory and other local highlights. To be repeated tonight at 2:30 and 5:30 a.m. on Channel 44, and on Wednesday at 10:30 p.m. (Until 11 p.m.)
11:00 (2) Mystery: *Second Sight*, parts one and two. Repeated from Thursday at 9 p.m.
11:00 (44) My Feminism. Repeated from Friday at 9 p.m.
1:00 and 4:00 a.m. (44) Masterpiece Theatre: *Wives and Daughters*, part one. Repeated from this evening at 9 p.m.
2:30 and 5:30 a.m. (44) Crown and Country: *Greenwich*. Repeated from this evening at 10:30 p.m.

MONDAY

3:30 (25) Baseball. The Sox versus the Baltimore Orioles. Is this for real or are they just working their way north?
9:00 (2) The American Experience: *Scottsboro: An American Tragedy*. A look at the 1931 controversy involving two woman who falsely claimed they'd been raped by nine African-American teens aboard a train. The whole mess led to two Supreme Court decisions and prompted the growth of the civil-rights movement. Andre Braugher narrates the sordid tale. To be repeated tonight at 1 and 4 a.m. on Channel 44, and on Wednesday at 1:30 a.m. (Until 10:30 p.m.)
9:00 (4) Basketball. The NCAA final.
9:40 (44) Masterpiece Theatre: *Wives and Daughters*, part one. Repeated from Sunday at 9 p.m.
10:30 (2) Basic Black: *A Conversation with Spike Lee*. The title says it all. (Until 11 p.m.)
1:00 and 4:00 a.m. (44) The American Experience: *Scottsboro: An American Tragedy*. Repeated from this evening at 9 p.m.

TUESDAY

8:00 (2) Scientific American Frontiers: *Chimps R Us*. Alan Alda talks with chimp expert Jane Goodall about the social lives of those lovable primates — with whom, it turns out, we people share 98 percent of our genetic material. (Until 10 p.m.)
8:00 (44) The American Experience: *John Brown's Holy War*. A look back at the righteous madman who waged his own war against slavery before the Civil War began. A great man? A well-armed kook? Possibly some of each. Joe Morton narrates. To be repeated on Wednesday at midnight. (Until 9:30 p.m.)
9:30 (44) Flight to Freedom. Cicely Tyson narrates this documentary special about the Underground Railroad, whereby nice white folks sheltered runaway slaves on their way to Canada. In two parts — both shown here. (Until 11:30 p.m.)
10:00 (2) Frontline: *Organ Farm*, part two. More medical hope from pig cells with a behind-the-scenes look at a secret transgenic organ farm. To be repeated on Thursday at 4 a.m. (Until 11 p.m.)
3:00 a.m. (2) Mystery: *Second Sight*, parts one and two. Repeated from Thursday at 9 p.m.

WEDNESDAY

8:00 (2) Crown and Country: *Hampton Court*, *The City: Heart of the Empire*, *Richmond Palace*, *St. Paul's Cathedral*, *Kensington*, and *Greenwich*. Apparently the entire series in one Anglophilic evening. First we visit the former home of William and Mary, Henry VIII, and George III. From there, it's on to London's Financial District, then out to the former site of Richmond Palace, then back to London for a tour of Sir Christopher Wren's domed masterpiece. Next we drop in on Kensington, where Royals kick back, and then it's on to the Royal Observatory at Greenwich. Lots of sites and sights without all the walking. The Greenwich episode is repeated from Sunday at 10:30 p.m. (Until 11 p.m.)
9:00 (4) And Never Let Her Go (movie), part two. The thrilling conclusion. (Until 11 p.m.)
10:00 (44) American High: *You Only Live Once* and *Who Am I?* Filmmaker R.J. Cutler and a collaboration of noted movie documentarians followed a bunch of high-school kids (off and on for a total of 10 months of film) from their first day through graduation. This series mixes that footage with video diaries the kids shot on their own to offer a look inside the most merciless and disrespectful four years of anyone's life. Pretty much the same points could be made if they'd spent that time filming in a prison. To be repeated tonight at midnight. (Until 11 p.m.)
Midnight (2) The American Experience: *John Brown's Holy War*. Repeated from Tuesday at 8 p.m.
1:00 a.m. (44) Elizabeth Taylor — England's Other Elizabeth. A well-made comparison if we ever heard one. Footage from *Who's Afraid of Virginia Woolf?* and *Cat on a Hot Tin Roof* plus Liz's home movies and interviews with Shirley MacLaine, Rod Steiger, Angela Lansbury, and old purple eyes herself combine for a full-profile portrait of the legendary movie star. (Until 2 a.m.)
1:30 a.m. (2) The American Experience: *Scottsboro: An American Tragedy*. Repeated from Monday at 9 p.m.

THURSDAY

8:30 (2) Basic Black: *A Conversation with bell hooks*. Darren Duarte interviews the author and feminist philosopher. (Until 9 p.m.)
9:00 (2) Mystery: *Second Sight: Hide and Seek*, part one. Okay, the description for this series of blind-detective Tanner mysteries is roughly the same as what they told us the first time. Detective loses sight, turns clairvoyant, colleagues cover for him so he stays on the job. Clive Owen stars with Claire Skinner. (Until 10 p.m.)
1:00 and 4:00 a.m. (44) Mystery: *Second Sight: Hide and Seek*, part one. Repeated from this evening at 9 p.m.
4:00 a.m. (2) Frontline: *Organ Farm*, part two. Repeated from Tuesday at 10 p.m.

film listings

Unless otherwise noted, all film listings this week are for Friday March 30 through Thursday April 5. Film times often change with little notice, so please call the theater before heading out. Complete film-schedule information is always available on the *Boston Phoenix* Web site at http://www.bostonphoenix.com/

boston

■ **ALLSTON CINEMA** (277-2140), 214 Harvard Ave.
Please call for times.
The Mexican
Get Over It
Hannibal
See Spot Run

■ **CHERI** (536-2870), 50 Dalton St.
Gladiator: noon, 3:30, 6:45, 10
The Brothers: 12:30, 3, 7:15, 10:30
Enemy at the Gates: 1, 4, 7:30, 10:15
Crouching Tiger, Hidden Dragon: 1:30, 4:30, 7, 9:45

■ **COPLEY PLACE** (266-1300), 100 Huntington Ave.
No shows before noon Sun.
Spy Kids: 11:15 a.m., 2, 4:45, 7, 9:15
Tomcats: 12:15, 3:10, 5:40, 8:10, 10:30
Someone like You: 10:45 a.m., 1:30, 4:20, 7:20, 9:50
Too Much Sleep: 4:25
Say It Isn't So: 4, 10:05
Down to Earth: 12:20, 2:50, 5:15, 8, 10:20
Heartbreakers: 12:10, 3:30, 6:45, 10
Exit Wounds: 10:50 a.m., 1:45, 4:30, 7:45, 10:15
15 Minutes: 11:10 a.m., 1:50, 7:30, 10:10
The Mexican: 11:30 a.m., 3, 6:10, 9
Save the Last Dance: 12:40, 3:40, 6:40, 9:40
Hannibal: 12:30, 7:10
Traffic: noon, 3:15, 6:25, 9:35

■ **FENWAY** (424-6266), 201 Brookline Ave.
Spy Kids: 1, 3:15, 5:30, 7:40, 9:45
Someone like You: 1:30, 4:15, 6:45, 9:20; Fri.-Sat., midnight
Tomcats: 2, 4:45, 7:30, 10; Fri.-Sat., 12:15 a.m.
The Tailor of Panama: 1, 4, 7:45, 10:30
Say It Isn't So: 1:45, 4:45, 7:30, 10; Fri.-Sat., 12:15 a.m.
Heartbreakers: 1, 3:45, 7, 9:45
Exit Wounds: 1:15, 4:15, 7:15, 9:45; Fri.-Sat., 12:15 a.m.
15 Minutes: 1:30, 4:15, 10; Sat.-Sun., Tues., Thurs., 7:10
The Mexican: 1, 3:45, 6:45, 9:30
Snatch: 2:15, 5:15, 8:15; Fri.-Sat., 11
Traffic: 2, 5:15, 8:30; Fri.-Sat., 11:30
O Brother, Where Art Thou?: 1:30, 4:45, 7:45; Fri.-Sat., 10:30; Sun.-Thurs., 10
Chocolat: 1:15, 4:30, 7:15; Fri.-Sat., 10:15; Sun.-Thurs., 10
Blow: sneak preview Fri., 7
Fight Club: Fri.-Sat., midnight

■ **MUSEUM OF SCIENCE**, Omni Theatre (723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Please call for times.
Shackleton's Antarctic Adventure
T-REX: Back to the Cretaceous
Mysteries of Egypt

brookline

■ **CHESTNUT HILL** (277-2500), Rte. 9 and Hammond St.
Someone like You: 1:30, 4:30, 7:15, 9:45
The Tailor of Panama: 1:45, 4:20, 7:25, 9:55
Say It Isn't So: 4, 7:10, 9:40
Cast Away: 1:40, 4:30, 7:35
Recess: School's Out: 1:50
Traffic: 1:20, 4:10, 7, 9:50

■ **CIRCLE CINEMA** (566-4040), Cleveland Circle.
Please call for times.
Spy Kids
Tomcats
The Brothers
Heartbreakers
Exit Wounds
Enemy at the Gates
15 Minutes
Blow: sneak preview Fri.

■ **COOLIDGE CORNER** (734-2500), 290 Harvard St.
Pollock: 2:15, 4:45; Fri.-Tues., Thurs., 7:15, 9:45; Sat., 11:45 a.m.
Crouching Tiger, Hidden Dragon: 2:30, 7:30, 10; Fri.-Tues., Thurs., 5; Sat.-Sun., noon
Rockers: Fri., 5
Blank Generation: Fri., 7
Driver 23: Fri., 9
Where the Hell Are We and What Day Is It . . . This Is Static-X: Fri.-Sat., midnight
The Legend of Billie Jean: Fri.-Sat., 12:15 a.m.
"National Initiative to Preserve America's Dance Video Series": Sat., 3, 5, 7, 9
Airplane!: Sun., noon
"Hi Mom Film Festival": Tues., 8:30
"Sing-A-Long Sound of Music Gala Premiere": Wed., 7

cambridge

■ **BRATTLE** (876-6837), 40 Brattle St., Harvard Sq.
The Personals: Fri.-Sun., 5:30, 7:45; Sat.-Sun., 1, 3:15
Big Time: Fri.-Sun., 10
The Pink Panther: Mon., 7:30
The Italian Job: Mon., 5:30, 9:30
The Watermelon Woman: Tues., 5, 8
Tongues Untied: Tues., 6:45, 9:45
Dark Days: Wed., 5:30, 7:30, 9:30
The Seventh Seal: Thurs., 7:30
Ugetsu: Thurs., 5:30, 9:30

■ **FRESH POND MALL** (661-2900), 168 Alewife Brook Parkway
Someone like You: noon, 2:15, 4:30, 7:20, 9:40
Spy Kids: 12:20, 2:30, 4:50, 7, 9:20
Tomcats: 12:15, 2:40, 5, 7:30, 10
Gladiator: 6:40, 9:50
Say It Isn't So: 3:30, 10:05
The Brothers: 12:10, 2:50, 5:10, 7:40, 10:30
Heartbreakers: 1:15, 4:15, 7:15, 10:15
Exit Wounds: 1:10, 4:10, 7:10, 10:20
Chocolat: 12:50, 3:40, 6:30, 9:30
Get Over It: 12:30, 6:50
See Spot Run: 1:20, 3:50
Down to Earth: 1:30, 4, 8, 10:10

■ **HARVARD SQUARE** (864-4580), 10 Church St.
No shows after 10:30 Fri., Sun.-Thurs.
Enemy at the Gates: 1:15, 4:15, 7:15, 10:10
The Mexican: 1:30, 4:30, 7:30, 10:20
Before Night Falls: 1, 4, 10; Fri., Sun.-Thurs., 7
O Brother, Where Art Thou?: 12:45, 3:45, 6:30, 9:20
Traffic: 12:20, 3:30, 6:40, 9:50
The Rocky Horror Picture Show: midnight
Blow: sneak preview Sat., 7

■ **KENDALL SQUARE CINEMA** (494-9800), One Kendall Sq.
No shows before 1:30 Fri., Mon.-Thurs.
Memento: 12:50, 2:20, 3:40, 6:45, 7:30, 9:30, 10:10
The Tailor of Panama: 2, 4:40, 7:20, 10
The Widow of St. Pierre: 1:50, 4:15, 6:50, 9:40
Panic: 1:10, 3:20, 5:35, 7:50, 10:15
The Taste of Others: 1:20, 3:50, 6:40, 9:20
Pollock: 1:40, 4:25, 7:10, 9:55
In the Mood for Love: 12:20, 2:50, 5:10, 10:05; Fri.-Wed., 7:40
Crouching Tiger, Hidden Dragon: 1, 4, 7, 9:45
You Can Count on Me: 11:55 a.m., 5

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
No shows before 12:30 Fri., Mon.-Thurs.
Hannibal: 11:30 a.m., 2, 4:45, 7:20, 9:50
State and Main: 11:20 a.m., 1:25, 3:35, 5:45, 7:50, 10:10
Cast Away: 12:55, 4, 7:05, 9:45
Recess: School's Out: 11:40 a.m., 1:30, 3:15, 5:10
You Can Count on Me: 11:25 a.m., 1:25, 3:30, 5:35, 7:45, 10
Finding Forrester: 7:15, 9:55
The Emperor's New Groove: 11:45 a.m., 1:20, 3:05
Billy Elliot: 5:50, 7:55, 10:05

■ **BEVERLY**, Cabot Street Cinema (978-927-3677), 286 Cabot St.
You Can Count on Me: Fri.-Sat., Mon.-Tues., 5:30, 8
What Women Want: Wed.-Thurs., 5:15, 8; Wed., 2

■ **BRAINTREE**, General Cinema (781-848-1070), South Shore Plaza
Spy Kids: 12:45, 3, 5:15, 7:30, 9:45
Someone like You: 1:20, 2, 3:50, 4:50, 7:10, 7:50, 9:35, 10:05
Tomcats: 1:40, 4:30, 7:35, 9:55
Say It Isn't So: 1:45, 4:10, 7:45, 10
The Brothers: 1:30, 4:15, 7, 9:30
Heartbreakers: 1:10, 4:20, 7:05, 9:50
Enemy at the Gates: 12:50, 4, 6:50, 9:45
Exit Wounds: 1:15, 4:40, 7:30, 10
15 Minutes: 1:25, 4:05, 9:45; Sat.-Thurs., 7
See Spot Run: 1, 3:10, 5:20
Blow: sneak preview Fri., 7:20

■ **BURLINGTON**, General Cinema I-X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Spy Kids: 12:45, 3, 5:15, 7:30, 9:45
Someone like You: noon, 1, 2:20, 3:30, 4:40, 7, 7:40, 9:30, 10:10
Tomcats: 12:25, 2:45, 5:10, 7:35, 10
Say It Isn't So: 3:30, 9:40
Heartbreakers: 12:50, 3:50, 7:15, 10:05
Enemy at the Gates: 12:30, 3:35, 6:55, 9:55
Exit Wounds: 12:05, 2:30, 4:55, 7:20, 9:50
Get Over It: 1, 7:10
15 Minutes: 6:50, 9:35
See Spot Run: 12:55, 3:15
Traffic: 12:10, 3:20, 6:45, 9:55

■ **DANVERS**, Liberty Tree Mall, Sony Theatres (978-750-9019), 100 Independence Way
No shows after 11 Sun.-Thurs.
Someone like You: 11:30 a.m., 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:30, 11:45
The Tailor of Panama: 1:15, 4:15, 7:15, 10:15
Tomcats: 11:20 a.m., 12:20, 1:50, 2:50, 4:20, 5:20, 6:50, 7:50, 9:20, 10:20, 11:30
Spy Kids: 10:45 a.m., 11:40 a.m., 1:10, 2:10, 3:40, 4:40, 6:10, 7:10, 8:40, 9:40
The Brothers: 11:50 a.m., 2:40, 5:35, 8:10, 10:45
Say It Isn't So: 12:50, 3:20, 5:50, 8:20, 10:50
Heartbreakers: 10:55 a.m., 12:55, 1:55, 3:50, 4:55, 6:55, 7:55, 9:50, 10:55
Enemy at the Gates: 1:45, 4:45, 7:45, 11
Exit Wounds: 11:45 a.m., 2:30, 5, 7:40, 10:10
Get Over It: 6:40, 9, 11:10
15 Minutes: 12:40, 3:45, 7:05, 10:05
The Mexican: 1:30, 4:25, 10:35; Fri., Sun.-Thurs., 7:30
See Spot Run: 11:10 a.m., 1:40, 4:10
Down to Earth: 11:15 a.m., 1:35, 4, 6:45, 9:10, 11:20
Chocolat: 12:35, 3:30, 6:25, 9:35
Traffic: 1, 3:10, 6:30, 10
Crouching Tiger, Hidden Dragon: 1:25, 4:35, 7:35, 10:40
Blow: sneak preview Sat., 7:30

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
Malèna: 5, 9:15; Sat.-Sun., Wed., 12:30
Pollock: 7; Sat., Wed., 2:30
Chocolat: 4:30, 7, 9:20; Wed., 1:30
The Emperor's New Groove: Sat.-Sun., 12:30; Sat., 2:30

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times.
Spy Kids
Tomcats
The Brothers
Heartbreakers
Exit Wounds
Enemy at the Gates
Get Over It
See Spot Run
Down to Earth
Crouching Tiger, Hidden Dragon
Traffic
Drums Along the Mohawk Trail: Thurs., 1

■ **FRAMINGHAM**, General Cinema (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
Spy Kids: noon, 2:30, 5, 7:30, 9:45
Someone like You: 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:30
Tomcats: 1, 3:15, 5:30, 7:45, 10
The Tailor of Panama: 2, 4:45, 7:30, 10:15
Say It Isn't So: noon, 2:30, 5, 7:30, 9:45
Heartbreakers: 1:20, 4:20, 7:20, 10:10
Enemy at the Gates: 1, 4, 7:30, 10
Exit Wounds: 12:15, 2:45, 5:15, 7:45, 10:15
Get Over It: 7:45, 10; Mon.-Thurs., 2:30, 5
The Mexican: 1, 4, 7:15, 10:15
See Spot Run: 12:30, 2:30, 4:40
Recess: School's Out: noon
Chocolat: 1:20, 4:20, 7:20, 10:10
Crouching Tiger, Hidden Dragon: 1:15, 4:15, 7:15, 10:15
Traffic: 12:15, 3:45, 10:15; Sat.-Thurs., 7
Cast Away: 6:45, 10
Blow: sneak preview Fri., 7:15

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
Crouching Tiger, Hidden Dragon: 7, 9:30; Sat.-Sun., 2, 4:30

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Crouching Tiger, Hidden Dragon: 6:30, 9; Sat.-Sun., 1, 3:30
Chocolat: 7, 9:30; Sat.-Sun., 1:30, 4

■ **MAYNARD**, Fine Arts Theatre (978-897-8100), 19-21 Summer St.
Heartbreakers: Fri.-Sat., 7, 9:20; Sat.-Sun., 1:45, 4; Sun.-Thurs., 7:30
Exit Wounds: Fri.-Sat., 7, 9; Sun., 4; Sun.-Thurs., 7:30
Hannibal: Fri.-Sat., 9; Sun.-Thurs., 7:30
See Spot Run: Fri.-Sat., 7; Sat.-Sun., 1, 3

■ **NATICK**, Sony Theatres (781-237-5840), Rte. 9, opposite Shopper's World
Gladiator: 2, 5:15, 8:30
Down to Earth: 1:15, 4, 6:45, 9:20
The Brothers: 2:15, 5, 7:30, 9:50
15 Minutes: 1, 3:45, 6:30, 9:10
O Brother, Where Art Thou?: 1:30, 4:15, 7:15, 9:40
Save the Last Dance: 1:45, 4:30, 7, 9:30

■ **NEWBURYPORT**, Screening Room (978-462-3456), 82 State St.
The House of Mirth: Fri., 7:30; Sat., 5:30, 8:30
Pollock: Sun.-Thurs., 7:30; Sun., 4:45

■ **NEWTON**, West Newton Cinema (964-6060), 1296 Washington St.
Faithless: 11:20 a.m., 2:20, 5:10, 8:10
Pollock: 10:50 a.m., 1:20, 4, 6:35, 9:15
Malèna: 4:20
The House of Mirth: 3:20, 9:10
O Brother, Where Art Thou?: 10:50 a.m., 1:40, 6:50, 9:10
Crouching Tiger, Hidden Dragon: 11 a.m., 1:30, 4:10, 6:50, 9:15
Chocolat: 10:50 a.m., 1:25, 4, 6:30, 9:15
You Can Count on Me: 1, 6:45
The Emperor's New Groove: 11:15 a.m.

■ **QUINCY**, Quincy Cinema (773-5700), 1585 Hancock St.
Please call for times.
Spy Kids
Tomcats
Heartbreakers
The Brothers
Exit Wounds
Get Over It
See Spot Run
Crouching Tiger, Hidden Dragon
Traffic

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times.
Spy Kids
Tomcats
The Tailor of Panama
The Brothers
Heartbreakers
Exit Wounds
Enemy at the Gates
15 Minutes
Get Over It
See Spot Run
Chocolat
Traffic
Crouching Tiger, Hidden Dragon
Blow: sneak preview Fri.

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times.
Spy Kids
The Tailor of Panama
Tomcats
The Brothers
Heartbreakers
Exit Wounds
Enemy at the Gates
15 Minutes
Get Over It
See Spot Run
The Mexican
Recess: School's Out
Down to Earth
Hannibal
Chocolat
Traffic
Crouching Tiger, Hidden Dragon
Blow: sneak preview Fri.
Drums Along the Mohawk Trail: Wed., 1

■ **SALEM**, Museum Place Cinemas (978-744-3700), Church St. at East India Sq.
No shows before 4 Fri., Mon.-Thurs.
Billy Elliot: 1:30, 4, 7, 9:20
Miss Congeniality: 4:20, 7:15, 9:40
Finding Forrester: 6:45, 9:25
The Emperor's New Groove: 12:45, 2:45, 4:45
102 Dalmatians: 1

■ **SOMERVILLE**, Sony Theatres (628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Tomcats: 1:20, 3:35, 5:40, 8:20, 10:30
Someone like You: 12:30, 3, 5:15, 7:30, 10:10
Spy Kids: 12:20, 2:30, 4:45, 7, 9:15
The Brothers: 12:45, 3:10, 5:30, 8, 10:20
Say It Isn't So: 7:15, 9:45
Heartbreakers: 12:50, 3:30, 6:30, 9:20
Enemy at the Gates: 1, 4, 7:10, 10
Exit Wounds: 2, 4:40, 6:45, 9
Chocolat: 1:40, 4:20, 7:20, 9:50
See Spot Run: 12:35, 2:40, 5
The Mexican: 1:10, 3:45, 6:50, 9:30
Down to Earth: 1:30, 4:30, 7:40, 10:40
Traffic: 12:40, 3:40, 6:40, 9:40

■ **SOMERVILLE THEATRE** (625-5700), 55 Davis Sq.
No shows before 1 Fri., Mon.-Thurs.
Hannibal: 11:30 a.m., 2, 4:30, 7:15, 10
15 Minutes: 4:55, 7:20, 9:55
Cast Away: 12:55, 4, 7:05, 9:45
Shadow of the Vampire: noon, 1:45, 3:30, 5:20, 7:10, 9:30
Recess: School's Out: 11:35 a.m., 1:25, 3:10
Almost Famous: Fri., Mon.-Thurs., 2:20, 5, 7:35, 10:05

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
No shows before 4 Mon.-Thurs.
Someone like You: 2:10, 5, 7:20, 9:50
Memento: 1:40, 3, 4:15, 5:40, 8:30, 9:40; Fri.-Mon., Wed.-Thurs., 7
Panic: 2:20, 4:50, 7:10, 9:30
Traffic: 2, 5:10, 8:20
Billy Elliot: 1:50, 4:20; Fri.-Mon., 6:50; Fri.-Wed., 9:20

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
Someone like You: 7, 9:15; Sat.-Sun., 1:30, 4:15
Recess: School's Out: Sat.-Sun., 2:45
Traffic: Sat.-Sun., 4:45
The Emperor's New Groove: Sat.-Sun., 12:45

■ **WOBURN**, Showcase (781-933-5138), Main St., Middlesex Canal Park
Please call for times.
Spy Kids
Tomcats
The Tailor of Panama
Gladiator
The Brothers
Heartbreakers
Exit Wounds
Enemy at the Gates
15 Minutes
Get Over It
See Spot Run
Chocolat
Crouching Tiger, Hidden Dragon
Traffic
Blow: sneak preview Fri.
Drums Along the Mohawk Trail: Tues., 1

FORGET THE OSCARS I: *the gang just want to have fun in* Airplane!, *at the Coolidge Corner.*

FORGET THE OSCARS II: *ditto everyone in* Recess: School's Out, *at the Chestnut Hill, the Somerville Theatre, and the Arlington Capitol.*

film specials

■ **BOSTON PUBLIC LIBRARY** (536-5400, ext. 319), Copley Sq., Boston. Unless otherwise noted, all films screen in the Rabb Lecture Hall and admission is free.
— "Audrey Hepburn: A Touch of Class": **Roman Holiday** (1953), directed by William Wyler, screens Mon., 6.

■ **BRANDEIS UNIVERSITY** (781-736-5001), 415 South St., Waltham. Free.
— **Rice and Honey**, directed by Herzel Jacoby, screens Tues., 4:45.

■ **FRENCH LIBRARY AND CULTURAL CENTER** (266-4351), 53 Marlborough St., Boston. $3 donation.
— **Angélique et le roi** (1965), directed by Bernard Bordene, screens Fri., 8; Sun., 3.

■ **HARVARD FILM ARCHIVE** (495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $6. $5 for seniors and students, free for ages 8 and under.
— "Films by Ömer Kavur": **The Journey on the Hour Hand** (1997) screens Fri., 7. **The Secret Face** (1991) screens Fri., 9:15.
— **Werckmeister Harmonies** (2000), directed by Béla Tarr, screens Sat., 7. **The Bond** (1918), directed by Charles Chaplin, and **Spite Marriage** (1929), directed by Edward Sedgwick and Buster Keaton, both screen Sun., 7; Wed., 9. **The Trial** (1962), directed by Orson Welles, screens Mon., 7. **The Pillow Book** (1996), directed by Peter Greenaway, screens Tues.-Wed., 7.
— **"An Evening with Alfred Guzzetti"** is Thurs., 7.

■ **HARVARD UNIVERSITY** (495-8647), Schlesinger Library, 10 Garden St., Cambridge. Free.
— **Strangers in Good Company** (1991), directed by Cynthia Scott, screens Wed., 6.

■ **LESLEY UNIVERSITY** (566-2200), Evelyn Marran Theater, 47 Oxford St., Cambridge. Tickets $10.
— **The Decalogue Parts I & VIII** (1987), directed by Krzysztof Kieślowski, screens Fri., 7.

■ **MUSEUM OF FINE ARTS** (267-9300, ext. 300), 465 Huntington Ave., Boston. Tickets $7, $6 for students and seniors unless otherwise noted.
— New England Film and Video Festival": **"Experimental Shorts"** screens Fri., 6. **An Unfinished Symphony** (1971), directed by Bestor Cram and Mike Majoros, screens Fri., 8. **"Teen Media"** screens Sat., 11 a.m. **Mad Songs of Fernanda Hussein** (2000), directed by John Gianvito, screens Sat., 1. **"Panel Discussion"** is Sat., 4:15. **"Awards Program"** is Sat., 7:30.
— "Arab Cinema": **Closed Doors** (2000), directed by Atef Hetata, screens Wed., 6.
— "Visiting Film Artists: Craig Baldwin": **Spectres of the Spectrum** (1999) screens Wed., 8:15. **"Press Play to Agitate: Pirates, Parodists, and the Prank Documentary"** screens Thurs., 6.
— "Asian American Film and Video Festival": **Life Tastes Good** (1999), directed by Philip Gotanda, screens Thurs., 8.

■ **THE WANG CENTER** (800-447-7400), 270 Tremont St., Boston. Tickets $6.
— **Casablanca** (1942), directed by Michael Curtiz, screens Mon., 7.

■ **ZEITGEIST GALLERY** (876-2182), 312 Broadway, Cambridge. Free.
— **Alice** (1988), directed by Jan Svankmajer, screens Fri., midnight.

film strips

A

★★★**AIRPLANE! (1980).** Written and directed by Jim Abrahams and Jerry and David Zucker, this ostensible parody of the *Airport* pictures also spoofs doctors, religion, homosexuality, machismo, TV commercials, drug use, kinky sex, racial tensions, the Peace Corps, nuns, and the artifice of filmmaking itself. Zucker, Abrahams, and Zucker are prodigiously inventive, so if a joke doesn't get you, you needn't wait long for one that will. *Sunday at noon at the Coolidge Corner.*

ALICE (1988). Kristyna Kohoutová has the title role in Jan Svankmajer's surreal adaptation of the Lewis Carroll classic. Walt Disney this isn't. *Friday midnight at the Zeitgeist Gallery.*

★★★**ALMOST FAMOUS (2000).** Cameron Crowe's semi-autobiographical film describes his experiences as probably the youngest rock critic ever, a 15-year-old wunderkind covering the likes of Led Zeppelin and the Who. With legendary rock critic Lester Bangs (Philip Seymour Hoffman, as usual stealing the show), our hero, here called William (and played by impressive newcomer Patrick Fugit), gets a *Rolling Stone* assignment to cover Stillwater's "Almost Famous" tour. The mythical band sound like a pallid heavy-metal knockoff, and the tentative backstage triangle involving William, lead-guitarist Russell Hammond (Billy Crudup), and superstar groupie Penny Lane (Kate Hudson, who looks like her mother, Goldie Hawn, of the same period) seems tentative. What does come across, however, is William's conviction that the music and the feelings they arouse matter enough to make writing about it his life. At least as far as its passion is concerned, *Almost Famous* is almost perfect. *Somerville Theatre.*

B

★★★1/2 **BEFORE NIGHT FALLS (2000).** Julian Schnabel, whose overlooked first film, *Basquiat*, roughly captured the torment and vision of the tragic '80s painter of the title, made this true story of Cuban writer Reinaldo Arenas, who's played with utter conviction and disarming playfulness by Spanish actor Javier Bardem. Arenas had the triple misfortune to be a lover of beauty, a lover of freedom, and a lover of men in Castro's Cuba. Born into abject rural poverty and recognized early on as one of the country's best writers, he was passed over nonetheless by the powers that be and through the '60s and '70s got deeper into trouble with the authorities for his uncompromising prose, lifestyle, and attitude. He smuggled manuscripts out and won awards in other countries, but in Cuba he was hounded and imprisoned. He escaped to the US in the 1980 Mariel boatlift; 10 years later he died in poverty and obscurity, a victim of AIDS. Schnabel and Bardem capture their hero's indomitable spirit and imagination through Arenas's own words, startling images, and a layered free-associative narrative that imitates the workings of memory and experience. *Night* re-creates and vindicates not just this tragic Cuban writer's soul but everyone's. *Harvard Square.*

BIG TIME (1988). This film from Chris Blum presents Tom Waits in performance, "interpersing live footage from his Frank's Wild Years tour with bizarre, surreal vignettes." With Marc Ribot and Greg Cohen. *Brattle.*

★★★**BILLY ELLIOT (2000).** Stephen Daldry's film is an honest look at an 11-year-old who fights his way from the coal-smudged alleys of the north of England to an audition at the Royal Ballet School. The life of Billy Elliot (Jamie Bell) is bleak and comfortless, and his family — robbed of their mother at the beginning of the film — sink into poverty as a miners' strike drags into the winter months. When he wanders into a local dancing class taught by the bored and discouraged Mrs. Wilkinson (Julie Walters), it absorbs his pre-adolescent energy and anger better than a punching bag or a trampoline. He doesn't miraculously achieve perfection — his dance is awkward, blustery, flung wildly all over the room, with everything he's ever seen thrown in: ballet, boogie, clogging. It's also instinctively expressive — rough and earnest and beautiful. *Arlington Capitol, suburbs.*

★★★**THE BROTHERS (2001).** Gary Hardwick's directoral debut (from his own screenplay) follows four close friends — all successful, black, professional men — who, when one of them decides to get hitched, make a pact to mature from the bro's-before-'ho's ethic to "love, happiness, and all that other shit." Yes, this is a formulaic romantic soap opera, but it's distinguished by its blend of insight, accountability, and dirty disses. No one gets off easy — even little sister Cherie, played by sweet seductress Tatyana Ali, has a hilarious incriminating moment when the ladies converge over a bottle of champagne. Firecracker-sharp delivery by the quartet, two of whom (Bill Bellamy and D.L. Hughley) are stand-up comedians, keeps *The Brothers* real and the audience rolling. *Cheri, Fresh Pond, Circle, suburbs.*

C

★★★★**CASABLANCA (1942).** Time goes by, but Rick and Ilsa remain ageless, while the rest of us contemplate what this classic might have been like with the original cast, Ronald Reagan and Ann Sheridan. Fortunately, we wound up with Bogie and Bergman, not to mention Paul Henreid, Peter Lorre, Sydney Greenstreet, and Claude Rains. So, *could* Bogie have gotten on that plane? Or is it easier to hang out with your new best buddy (Claude's Louis) than to live with the woman you love? Whatever, this is your chance to catch the 20th century's most famous movie on a truly big screen. *Monday evening at the Wang Theatre.*

★★★**CAST AWAY (2000).** After Fed Ex executive Chuck Noland's plane crashes, he's left to eke out a life on a tiny rock in the middle of the South Pacific for four years, with only the pocket watch his fiancée, Kelly (Helen Hunt), had given him and a volleyball named Wilson for company. Tom Hanks is brilliant, bringing reserves of irony, wit, and pathos to his ordeal and

flicks in a flash

Compiled by Mike Miliard

legend

rave review, a gem;

mixed response, crap shoot;

turkey

Variety's Top 10 for the weekend ending 3/25/01	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1 Heartbreakers											
2 The Brothers											
3 Exit Wounds											
4 Enemy at the Gates											
5 Crouching Tiger, Hidden Dragon											
6 The Mexican											
7 Traffic											
8 See Spot Run											
9 Chocolat											
10 Say It Isn't So											

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

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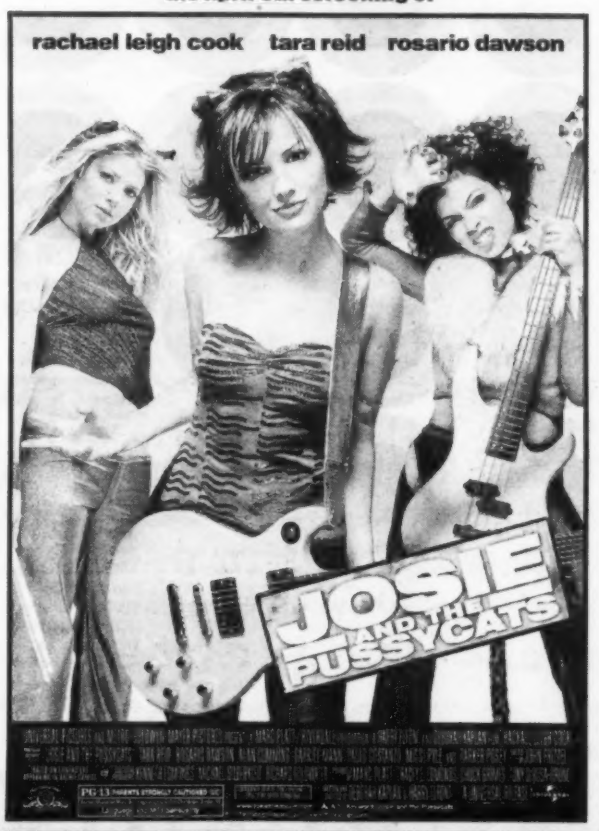

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R

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Girlfight

★★★ **GIRLFIGHT (Columbia TriStar).** Karyn Kusama's film takes the creaky boxing genre, with its tale of the downtrodden outsider seeking redemption in the ring, and by the gimmicky device of switching genders nearly pulls the battered premise off the canvas. Without incendiary newcomer Michelle Rodriguez in the lead, however, and without Kusama's laid-back, quasi-vérité direction, *Girlfight* might have hit the deck in the first round — as a hardhitting film about class and racial and sexual conflict, it's in the featherweight class. But it's hard not to pull for Rodriguez's sullen high-school misfit when she starts taking boxing lessons at the local gym and gets into a clinch with its rising star (Santiago Douglas). Kusama doesn't establish much of a social context; notwithstanding the shots of colorful locals hanging out at the gym, the neighborhood she's most familiar with is Hollywood. And at times she succumbs to the obvious and unsatisfactory in her reworking of stereotypes. But Rodriguez, taking punches as well as she dishes them out, is a champion whom women and men alike can cheer.

★★1/2 **CHARLIE'S ANGELS (Columbia TriStar).** This updating of the late-'70s TV show should really be called *Charlie's Angels: The Next Generation*, with the same unseen boss (still John Forsythe, still using that old speaker phone) supervising a new trio of high-tech-savvy, *Matrix*-fu-practicing Jane Bonds (Cameron Diaz, Lucy Liu, and producer Drew Barrymore) and a new guy playing that eunuch Bosley (Bill Murray, riffing so hard on his own irrelevance that he too transcends irony). The rookie director, an advertising and MTV vet (of course) who calls himself McG, scores every key moment with a memory-jogging tune from a decade or two ago, turning the movie into a commercial for itself. Now that's entertainment.

★★1/2 **RUGRATS IN PARIS (Paramount).** In this second full-length flick based on Nickelodeon's animated TV show, Tommy's electrical whiz of a dad is summoned to France's new theme park, EuroReptarland, to fix his supersized monster creation, the whole gang comes along to wreak havoc. Chuckie decides that Paris is the perfect place to snag himself a replacement for his late mom, but he probably didn't have in mind the head of the theme park, the evil temptress Coco LaBouche (voice of Susan Sarandon), who tries to seduce and marry Chuckie's dad so she can prove she's not a shrew and get promoted. But thanks to the tykes' insight, Coco gets the muzzle and daddy marries her assistant, the sweet Kira, who has a rugrat of her own, Kimi. With a fast-paced plot, a fair number of giggle-worthy puns, and a score including the rousing "Who Let the Dogs Out," this effort from Stig Bergqvist and Paul Demeyer is tolerable for indulging adults — and likely heaven for their own droolers.

★1/2 **RED PLANET (Warner Bros.).** Although not as embarrassing as Brian De Palma's *Mission to Mars*, first-timer Antony Hoffman's *The Red Planet* should have been aborted before liftoff. Environmentally desperate earthlings of the mid 21st century are trying to coat Mars with algae in an attempt to oxygenate the planet for possible colonization; when the algae disappears, the inevitable melting-pot crew of space cadets is sent in. Spiritually minded science officer Bud Chantilas (Terence Stamp) swaps clichés with materialistic geneticist Dr. Burchenal (Tom Sizemore); there's the requisite sexual tension between Mission Commander Kate Bowman (Carrie-Anne Moss) and lowly mechanic Gallagher (Val Kilmer) and the bogus rivalry between hotshot pilot Ted Santen (Benjamin Bratt) and upstart genius Chip Pettengil (Simon Baker). Ultimately, though, the movie comes down to the usual bad dialogue, implausible plotting, startling special effects (a robot named AMEE puts in the film's best performance), and feeble ripoffs of better movies.

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showing a Chaplinesque knack for physical comedy. And director Robert Zemeckis displays cinematic subtlety in outlining Chuck's progress from time-obsessed workaholic to bereft primitive to discoverer of such milestones in civilization as edged tools, fire, and religious fetishism. Insect- and bacteria-free and tropically serene, the island hones Chuck into a slim, tanned-and-toned demi-god who looks 10 years younger than when he left. By contrast, the civilization he leaves behind seems phony, like a mediocre movie. That's the film's major failing; none of Chuck's mooning over Kelly matches his anguish when he's parted from his true friend, Wilson the volleyball. *Chestnut Hill, Somerville Theatre, Arlington Capitol, suburbs.*

★★**CHOCOLAT (2000).** Unlike real chocolate, which is not too sweet, Lasse Hallström's adaptation of the Joanne Harris novel is all confection. A north wind and a fairy-tale narrator whisk Vianne (Juliette Binoche, here a Gallic Betty Crocker) and her young daughter Anouk (a coltish Victoire Thivisol) into the chilly village of Lansquenet, where the chocolaterie Vianne opens sorely tempts the uptight inhabitants, especially since Lent is just beginning. The stern Comte de Reynaud (a cartoonish Alfred Molina) tries to unite the rest of the town against the seductive interloper, but you know he's just dying to bite into her chocolate-covered "nipples of Venus." Although Johnny Depp shows up midway as a Irish-brogued "river rat" to stir up other appetites, the most *Chocolat* will inspire is a trip to the concession stand. Oh and despite the title, this is an English-language film. *Fenway, Fresh Pond, West Newton, suburbs.*

CLOSED DOORS (2000). Set during the Gulf War, Atef Hetata's debut film finds teenager Mohamad caught between his growing sexual curiosity and his devotion to Islam Fundamentalism. In Arabic with English subtitles. *Museum of Fine Arts.*

★★★**CROUCHING TIGER, HIDDEN DRAGON (2000).** Ang Lee has made a film of such delicacy and decorousness that also offers heart-stopping action sequences — even if you're a fan of Hollywood action spectacles, you've never seen sequences like the ones here, which literally take flight. Lee has inspired some career-best work in his team of Asian legends, including charismatic superstars Chow Yun Fat and Michelle Yeoh, pioneering 1960s Hong Kong martial-arts star Cheng Pei Pei, cinematographer Peter Pau, and fight choreographer Yuen Wo-Ping. The ostensible main characters — Giang Hu warrior-knights Li Mu Bai (Chow) and Yu Shu Lien (Yeoh), take a back seat to the story of Jen Yu (Zhang Ziyi), a governor's daughter who longs to be a Giang Hu warrior but is engaged to marry another aristocrat. She also longs to be reunited with her secret lover, a swashbuckling desert bandit called Dark Cloud (Chang Chen). The combination of Hong Kong–style storytelling, state-of-the-art action, and Lee's own art-film preoccupations doesn't always mesh, much less soar. But when it does, you'll be stunned and overwhelmed. *Cheri, Kendall Square, Coolidge Corner, West Newton, suburbs.*

D

★★**DARK DAYS (2000).** First-time filmmaker Marc Singer's documentary goes underground. where homeless squatters, tired of the hassles of the street, have set up a hardscrabble community in a sunless Amtrak tunnel deep below Manhattan. It looks kind of fun at first, in a kids'-treehouse Robinson Crusoe kind of way, and some of the subjects, like the addled guy going through Polaroids of his deceased pets, have a goofy cartoon charm. The lighthearted-ness dissipates, however, when the crack pipes and rats make the scene and the tunnel dwellers tell their tales to Singer's black-and-white camera. Although he captures the sometimes fascinating, sometimes revolting details of his subjects' daily lives, he doesn't delve very deep into why they ended up in society's lowest circle, or ask what, if anything, can be done about it. The ending is happy but perfunctory and pointless — this exploration of the dark doesn't shed much light. *Brattle.*

★★★★**THE DECALOGUE.** Made for Polish TV, the 10 one-hour-long episodes of Krzysztof Kieślowski's *The Decalogue*, following characters who reside in a monolithic Warsaw apartment block, reveal the ambiguities, perversities, and twisted ironies underlying the seeming simplicity of those 10 directives engraved in stone, the Ten Commandments. Given its small-screen origins, *The Decalogue* is less cinematically spectacular than Kieślowski's famous features, but in some ways it's even more profound than those works, its philosophical scope more comprehensive. In form it's like *Melrose Place* as written by Kafka and Dostoyevsky and puckishly directed by Robert Altman. That frail veneer of hubris that keeps individuals from a freezing douse of reality preoccupies Kieślowski in each episode. It also alienates the inhabitants of the apartment block from themselves and one another as effectively as the Albert Speerish architecture. But pessimism for Kieślowski vies with spirituality: *The Decalogue* reminds us of the incalculable portent of the everyday, of the divine import and mystery of every moment. This screening comprises Parts I and VIII. *Friday evening at Lesley University.*

★★**DOWN TO EARTH (2001).** Like Robert Montgomery in *Here Comes Mr. Jordan* and Warren Beatty in *Heaven Can Wait*, Chris Rock, in the third cinematic adaptation of Harry Segall's play, is a mortal seized from the material world before his time. Eugene Levy dithers about as the erroneous death scheduler and Chazz Palminteri gets to stretch his goodfella muscle as the manager of Heaven, but he's no James Mason. To right the wrong, they return Rock's bike messenger/comedian hopeful to earth in the portly body of billionaire curmudgeon Charles Wellington, who has just been offed by his adulterous wife (the lip-pursing Jennifer Coolidge) and her lover (Greg Germann of *Aly McBeal* fame). As Wellington, Rock pursues his goal of headlining the big Apollo comedy night, becomes an impromptu philanthropist, and falls for a public-health-care activist (Regina King) who is racially, economically, and generationally chasms away. Directed by Chris (Chuck in *Chuck and Buck*) and Paul (director of *American Pie*) Weitz, *Down to Earth* is a Chris Rock comedy tour set to a nostalgic plot. It's palatable, even engaging at times, but there's too much shtick and not enough sentiment. *Copley Place, Fresh Pond, suburbs.*

E

★★★**THE EMPEROR'S NEW GROOVE (2000).** This fast-paced Disney animation directed by Mark Dindal recounts the adventures of the young, self-serving emperor Kuzco (David Spade) after his ambitious top adviser, Yzma (Eartha Kitt), botches an assassination attempt and instead turns him into a llama. Kuzco had planned on razing the home of lowly llama herder Pacha (John Goodman) to make way for his summer residence; now, having been set loose in the jungle, he needs Pacha's help to get back into his human body and deal with Yzma. Along the way, the poor llama herder teaches the egoist emperor the value of humanity and, ta-dah, Kuzco comes to the not-so-surprising decision to relocate his summer home and spare Pacha's. There may not be too many interesting plot twists there, but some songs by Sting, some smart one-liners, and some sharp animation all make the film, well, somewhat groovy. *West Newton, Arlington Capitol, suburbs.*

★**ENEMY AT THE GATES (2001).** Jean-Jacques Annaud's attempt at epic is the Battle of Stalingrad as staged by *Masterpiece Theatre*. The clichés kick in from the get-go, as an Alistair Cooke–like voiceover describes Stalingrad as "a city on the Volga where the fate of the world is being decided." And though German and Russian language and culture could not be more different, here everyone converses in the Queen's English, which makes you wonder what they're fighting over. The player clichés include a beautiful Russian Jewess named Tania (Rachel Weisz) who fights alongside the men and a double-agent kid named Sacha (Gabriel Marshall-Thomson) who's a dead ringer for the boy in the Warsaw Ghetto photograph. The plot has the Davy Crockett–like sharpshooter Vassili (Jude Law) taking on his German counterpart Major König (Ed Harris) while all Stalingrad watches breathlessly, unmindful of the half a million or so who are dying. Meanwhile Danilov (Joseph Fiennes) is making Vassili a newspaper legend as Annaud pays ludicrous tribute to *The Front Page*; and both men are falling for Tania. Other anomalies include the appearance of Nikita Khrushchev (Bob Hoskins), whose name no one can pronounce correctly, and John Williams's theme from *Schindler's List*, which permeates the film even though the score is credited to James Horner. Hitler should have given Stalingrad a pass — and that's your cue for this overblown movie. *Cheri, Harvard Square, Circle, suburbs.*

★1/2 **EXIT WOUNDS (2001).** A lone vigilante who's shunned by his police department because he doesn't play by the rules? A scene that takes place in a strip club? A bullet so perfectly fired by our hero that it causes an enemy helicopter to explode? Tom Arnold co-starring for comic relief? They're all here in Steven Seagal's return to the big screen after a three-year hiatus. Having apparently ditched his environment-saving notions, Seagal (whose save-the-environment ideology is not in evidence here) somehow sees through his squinted eyes that members of his Detroit police unit are involved in a massive drug scheme. With the help of his female police chief (oooh, the sexual tension!), he plans to catch his rogue colleagues selling heroin to an Internet-genius-turned-drug-dealer (played by rapper DMX). But his plans are foiled time after time as nothing is ever what it seems. Except one thing, of course: even when he's handcuffed in the back of a truck going 80 mph, Seagal can still kick five guys' asses. Bring your earplugs. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

F

★★★★**FAITHLESS (2001).** As in her last film, the Sigrid Undset adaptation *Kristin Lavransdatter*, Liv Ullmann makes great directing look easy. The screenplay here is by Ingmar Bergman, the sort-of-autobiographical story (it alludes to Bergman and actress Harriet Andersson, back in the '50s) of a 40ish woman, Marianne (Lena Endre), who seems happy with her conductor husband, Markus (Thomas Hanzon), and their nine-year-old daughter, Isabelle (Michelle Gylemo), but then falls for family friend and theater director David (Krister Henriksson). The screenplay can be unedifyingly talky, and Markus gets short shrift — or maybe Bergman and Ullmann are reminding us that when only two sides of a love triangle are present, the third will always be a mystery. Whatever, it's Ullmann's film, and she gives no quarter, shoving faces at us with

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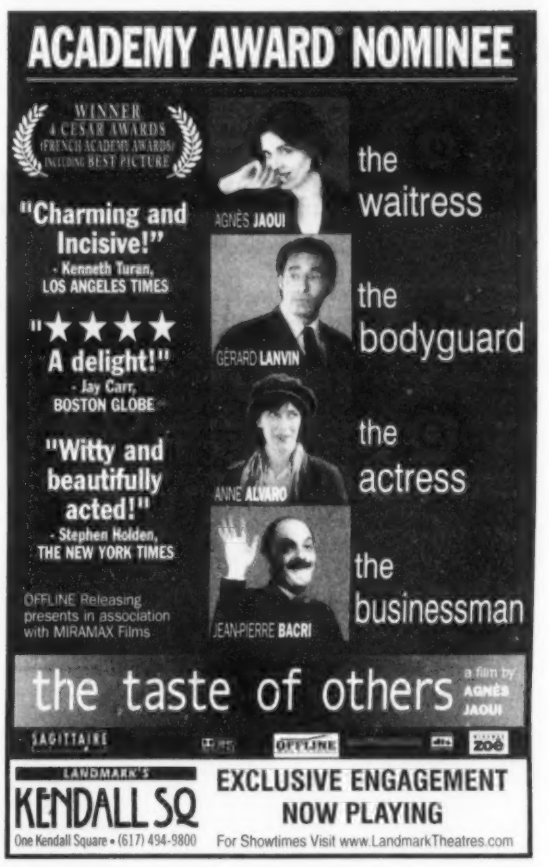
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tight tight close-ups, making us witness to verbally and physically violent arguments, and interjecting repeated shots of Isabelle cowering in her room, teddy bear clutched tight, a wordless, searing reminder of what such violence does to children. This director asks the fundamental questions, like what it means to have faith, or not, in God or in another person. In *Faithless*, love is purgatory, but, as the final shot of Erland Josephson walking the beach reminds us, being alone is hell. *West Newton.*

★1/2 15 MINUTES (2001). In this aptly titled effort, two Slavic gangsters, wild and crazy types not much removed from the classic *SNL* bit, kill a double-crossing ex-partner and his wife and torch their apartment. Celebrity NYPD inspector Eddie Flemming (played with cynical, boozy aplomb by Robert De Niro) and hotshot arson investigator Jordy Warsaw (a whiny Edward Burns) form a tense and unlikely team to hunt down the killers, who have decided to beat the rap by making a video of their crimes, pleading insanity, and becoming millionaire celebrities. Some of the satire has punch, especially when Kelsey Grammer as the sleazy host of a tabloid TV show is the target. It's all trashy, hypocritical fun until director John Herzfeld unleashes a bold but gimmicky plot twist near the end that reveals the film's essential phoniness. The biggest problem with *15 Minutes* is that it's 15 minutes too long. *Copley Place, Fenway, Circle, Somerville Theatre, suburbs.*

★★★FINDING FORRESTER (2000). At first glance this Gus Van Sant film seems like *Good Will Hunting* with a few minor changes. The volatile inner-city (South Bronx this time) prodigy is 16-year-old Jamal Wallace (Rob Brown), who's his high school's star basketball player but also a talented writer; the crusty mentor is reclusive novelist William Forrester (Sean Connery). After a chance encounter, the two become friends of a sort, with Jamal opening the blinds of Forrester's world a crack and Forrester honing Jamal's talent and encouraging him to accept a scholarship to a tony prep school in Manhattan, where Jamal has to deal with the jealousy of the weasly Professor Crawford (F. Murray Abraham) and the attraction of classmate Claire (Anna Paquin). First-timer Rob Brown demonstrates a subtle intensity in his laconic line readings and weighty timing, and though first-time screenwriter Mike Rich doesn't acquit himself well in trying to re-create Forrester's prose, Van Sant manages to make a mainstream movie that's cannily crafted and at times even subversive — a feel-good movie that can also make you feel uneasy. *Arlington Capitol, suburbs.*

G

★★1/2 GET OVER IT (2001). Trying to win back girlfriend Allison (Melissa Sagemiller), Berke (Ben Foster) enlists the sexy Kelly (Kirsten Dunst) as his theater tutor. Allison has fallen into the arms of Chook (Park Bench), a boy-band-member transfer student with "an accent like Madonna," and the two plan on auditioning for the school play, a bastardized musical version of *A Midsummer Night's Dream*. As soon as Berke stops tripping over himself to win back his woman, he sees Kelly as a hottie rather than his best friend's snot-nosed little sister, and he succumbs to her alternately sunny and sultry wiles. Director Tommy O'Haver (*Billy's Hollywood Screen Kiss*) errs with cheesy dream sequences and schmaltzy numbers (think stardust and predictable chord changes). But Martin Short's ridiculous rendition of the fey has-been theater coach steals the show. This latest addition to the typical trash heap of teen romantic comedies is, in fact, hard to get over. *Fresh Pond, Allston, suburbs.*

★★1/2 GLADIATOR (2000). Ridley Scott's brawny throwback to movie epics of yore is pumped up with special effects that both help and hurt the cause. Russell Crowe's Maximus is ancient (*circa* AD 180) Rome's most legendary general and a personal favorite of aging emperor Marcus Aurelius (Richard Harris), but then the emperor's son Commodus (Joaquin Phoenix) eliminates his father and sells Maximus into slavery. Dubbed the Spaniard, our hero becomes a star performer for Proximo (Oliver Reed) and makes it back to Rome, where he'll have a chance to fight for his freedom and maybe renew acquaintances with Commodus's icily beautiful sister, Lucilla (Connie Nielsen). For a Hollywood epic *Gladiator* is sturdily plotted and surprisingly well written, and it has what may be cinema's most successful use of digital imagery ever; but the action sequences are a disappointment: Scott trades cohesion for a wearying fandango of hacks, grunts, and spurts, all cut too fast for the eye to see or the body to experience. Still, he took home the Oscar for Best Film, and Crowe joined him with the Best Actor statuette. *Cheri, Fresh Pond, suburbs.*

H

★★HANNIBAL (2001). In 1991's *The Silence of the Lambs*, Anthony Hopkins's sly performance as flesh-eating genius Hannibal Lecter made unspeakable evil palatable through understated charm. But Hopkins was on screen for only about 25 minutes; the true subject of the film was rookie FBI agent Clarice Starling, whose encounters with Lecter helped her become a stronger person and a better agent. In *Hannibal*, however, Clarice is the supporting character and the gruesome Lecter is front and center, making only minimal attempts to disguise himself or hide his appetite for brutality — maybe playing for laughs is Hopkins's way of making the character less objectionable. Clarice, however, has stagnated as a character: her FBI career has hit the glass ceiling; she's made powerful enemies at the Justice Department, notably Paul Krendler (played by Ray Liotta as nasty, churlish clown); and she has no hint of a personal life. (Julianne Moore plays her with steely resolve and painfully earned maturity; Jodie Foster is not missed.) Lecter can't corrupt Clarice, so he degrades her in the climax by removing her moral agency and making her a passive spectator to his brain-damaging theater of abomination. Maybe this sequence is director Ridley Scott's way of confronting the audience, as he did last year in *Gladiator*. Maybe it's a Lecter-like statement of perverse artistic integrity; Scott serves up Harris's horrific ending with a brazenness that seems to dare the studio censors or the MPAA to cut it. Maybe it's the capstone to a display of incredible technical skill at depicting gore from the inventively gory director of *Alien* and *Blade Runner*. Or it could just be a Troma flick with more bucks and more-realistic special effects, the most cynical and expensive exploitation movie yet made. *Copley Place, Allston, Somerville Theatre, Arlington Capitol, suburbs.*

★HEARTBREAKERS (2001). David Mirkin's "black comedy" has Max (Sigourney Weaver) and Page (Jennifer Love Hewitt) as mother-daughter con-artist team who rush moneyed men into abrupt marriages, goad them into infidelity (Page typically seduces Max's new husbands), and then milk the suckers for their bank accounts. After first sinking their claws into shady, car-repossessing Dean (Ray Liotta), gold-digging duo relocate to Palm Beach, where Max tries to wed liver-spotted billionaire William B. Tensy (Gene Hackman) before he croaks while Page is falling for starry-eyed nice guy Jack (Jason Lee). Rife with gratuitious ass-wiggling, flat characters, and jejune phallicism, *Heartbreakers* rehashes tricks from a myriad of second- and third-sting flicks: *Goonies* already broke off a nude statue's third leg, *Weekend at Bernie's* doled out the rigor mortis jokes, and *I Know What You Did Last Summer* proved that Love Hewitt has breasts. Note to MGM: black comedy is not a euphemism for bad comedy. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

I

★★★★IN THE MOOD FOR LOVE (2001). This masterpiece of romantic dissatisfaction from Wong Kar-wai has Chow Mo-wan (Tony Leung Chiu-wai) and Su Li-zhen (Maggie Cheung Man-yuk) bumping into each other as they move into the same apartment building. Both are married, but their partners aren't around to help — indeed, Mo-wan's hotel-receptionist wife and Li-zhen's businessman husband never seem to be around, and gradually it dawns on Mo-wan and Li-zhen that their spouses are having an affair. So do they fall in love themselves? *Mood* is a fetishistic movie, a love story enacted more by its set design and costumes than by its characters. Transience dooms Mo-wan and Li-zhen as much as their own paralysis or the disapproval of neighbors. For Wong, the mood for love is at best nostalgia; even when consummated, love is gone before you know it, an absence never filled. *Kendall Square.*

THE ITALIAN JOB (1969). Peter Collinson directed this caper flick in which Michael Caine and, yes, Noël Coward team up to steal $4 million in gold bullion by causing the mother of all traffic jams in Torino. Benny Hill also gets into the act, and there's a score by Quincy Jones. *Brattle.*

J

★★THE JOURNEY ON THE HOUR HAND (1997). Nightmare is the mode in Ömer Kavur's film, which is as circular and self-enclosed as the title suggests. A clock mender gets an assignment from a mystery client (whose announcement that time does not exist should be our hero's first tipoff). There he meets a beautiful woman, with whom he falls in love (no beatings this time), and her older, sinister husband. And the doomed man in the red scarf. *Journey* is haunting but unsatisfying. *Harvard Film Archive.*

L

LIFE TASTES GOOD (1999). See our review of the Boston Asian-American Film Festival, on page 3. *Museum of Fine Arts.*

THE LEGEND OF BILLIE JEAN (1985). Helen Slater and Christian Slater (no relation) star as white-trash Texas siblings Billie Jean and Binx Davy who are continually being harassed by a rich-boy bully. But when the bully's dad tries to rape Billie Jean, Binx shoots him. Binx and Billie Jean hit the road; then Billie Jean sees a Joan of Arc movie (Carl Dreyer's?) on TV and decides to be a folk hero rather than a martyr. Pat Benatar provides the "Invincible" themesong; Matthew Robbins directs. *Weekend midnights at the Coolidge Corner.*

M

★★★THE MAD SONGS OF FERNANDA HUSSEIN (2000). This is John Gianvito's sprawling look at the resonances of the video-game Gulf War, which we won so quickly and understood so glibly. The fictional victims include a returning vet, a troubled student who rails vainly against the war, and the title character, who suffers because of her married name. *Mad Songs* is long (168 minutes), and it does drag at times. But Gianvito's grainy 16mm is perfect for the Southwest desert setting that echoes the inhospitable sands of the

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Arabian peninsula, and the hyper-realistic dialogue contributes to an unsettling but in the end redemptive experience. *Museum of Fine Arts.*

★★MALÈNA (2000). Yet one more European coming-of-age film narrated by an oldster gazing back fondly on his/her youth during wartime. This effort from Giuseppe Tornatore (*Cinema Paradiso*) isn't all bad, but the framing conceit, wherein Renato (Giuseppe Sulfaro) the horny, pimply, awfully cute Sicilian protagonist, reminisces about his first and only love by way of a gravelly, wistful voiceover, has itself gotten old. Malèna (Monica Bellucci) is a stunning war widow who endures the catcalls of local youth, the catty gossip of matrons, and the catlike prowess of middle-aged men who court her with flowers and extra rations. Renato's obsessive devotion turns him into a shameless voyeur, but his romantic worship of Malèna goes sour when she is condemned for doing what poor, lonely women are often forced to do. And Tornatore's romp takes an occasional turn into brutality as the passions of swarthy Catholic men and the jealousies of devout Catholic women are inflamed by the proud Malèna, who can't be bothered to notice whether the town loves or hates her. In Italian with English subtitles. *West Newton, suburbs.*

MEMENTO (2001). See "Trailers," on page 5. *Kendall Square, suburbs.*

★1/2 THE MEXICAN (2001). In the two hours plus of Gore Verbinsk's film, Julia Roberts and Brad Pitt spend about 10 minutes together, and nine of those arguing. Who could blame them? Roberts's Samantha, a shrewish advocate of self-help empowerment and group therapy, tosses boyfriend Jerry (Pitt) out into the street when he opts to go to Mexico to do one more job for his hoodlum boss instead of going with her to Vegas — even though he'll be killed if he doesn't go to Mexico. The job is to recover a priceless antique pistol, the "Mexican" of the title (it's the only Mexican here that gets any respect), and since Jerry is a half-wit with bad luck, everything goes wrong and none of it is interesting or funny. Meanwhile, a hit man played by James Gandolfini of *The Sopranos* (he's a thug, but he's *sensitive*) takes Sam hostage, and so we've got two lousy movies going instead of one. Gandolfini, in fact, almost makes the film tolerable, as does Bob Balaban as a cold mob kingpin, but otherwise *The Mexican* shoots blanks. *Copley Place, Fenway, Harvard Square, Allston, suburbs.*

N

"NEW ENGLAND FILM AND VIDEO FESTIVAL EXPERIMENTAL FILM PROGRAM." This evening of shorts comprises Jackie Goss's "So To Speak," Louise Bourque's "Going Back Home," Jeff Silva's "Ebbing," Edgar Endress's "Communicating Communitas," Joan Nidzyn's "Stop," and Alfred Guzzetti's "The Tower of Industrial Life." *Museum of Fine Arts.*

O

★★★O BROTHER, WHERE ART THOU? (2000). Allegedly based on Homer's *Odyssey*, this film from Ethan and Joel Coen is really is a Depression-era epic dreamed up and set in Coenland, where Ulysses McGill (George Clooney), a Mississippi convict whom everyone calls by his middle name, Everett, escapes from the chain gang with two other prisoners, Pete (John Turturro) and Delmar (Tim Blake Nelson), and sets out in search of his estranged wife (Holly Hunter), who of course is called Penny. Along the way, the escapees meet a blind prophet, a trio of sirens who seem to have a Circe-like ability to turn men into beasts, a Cyclops (a one-eyed Bible salesman right out of Flannery O'Connor's story "Good Country People," played with great relish by John Goodman), and some unusual cows. The Coens and their music coordinator, roots guru T-Bone Burnett, fill each scene with excellent bluegrass, blues, and country songs of the era. Clooney is at his most Gable-esque here, but he's also willing to look ridiculous; Turturro, in his fourth Coen film, makes his underwritten character feel lived-in, and Nelson is a revelation as the childlike Delmar. If you're in the right frame of mind, you may find a treasure here, but not the treasure you seek. *Fenway, Harvard Square, West Newton, suburbs.*

P

★★★PANIC (2001). First-time filmmaker Henry Bromell gets great performances out of William H. Macy as a middle-aged transgressing husband and alienated family-business man, John Ritter as the therapist to whom Macy confides his secret (the family business is killing people), Tracey Ullman as the downtrodden wife angrily grieving over her husband's sudden infidelity, and Neve Campbell as the brash, bisexual, neurotic young hairdresser Macy falls for. When Macy's overbearing pop (Donald Sutherland, swaggering and imperious) gives him a new assignment, he balks, since the target is his psychiatrist! Should he kill the shrink or just say no to his still-overpowering father? Should he leave his wife and child for a precarious relationship with Sarah? *Panic* gets its class from Jeffrey Jur's superb color cinematography, and from Bromell's smart, unerring dialogue. Only at the end does the film falter, with a too-predictable shooting and an endless coda. Better have finished a bit earlier, with someone leaving the world with a bullet in the belly but also with a suddenly cleared conscience. *Kendall Square.*

THE PERSONALS (2000). See "Trailers," on page 5. *Brattle.*

★1/2 THE PILLOW BOOK (1997). Peter Greenaway rehashes the same obsessions he explored more compellingly in *The Belly of an Architect* and *A Zed and Two Naughts*, embellishing them with some fancy computer technology and frequent glimpses of up-and-coming star Ewan McGregor's genitalia. Nagiko (Yoshi Oida), a beautiful young Japanese woman, has this thing about calligraphy; as a child her father (Ken Ogata) would celebrate her birthday by writing on her face. She also is preoccupied by *The Pillow Book*, a novel about the refinements and intrigues of court life written a thousand years before by the courtesan Sei Shonagon. Combining the two fetishes, she writes her own novels on the bodies of her lovers. One of these, snooty translator Jerome (McGregor), agrees to help her in a vengeance scheme against her father's publisher, who used to seal his deals with the father author by sodomizing him. For his troubles, Jerome ends up much like the last course in *The Cook, the Thief, His Wife & Her Lover.* Purportedly a look at the interconnection of texts and sex, *The Pillow Book* instead demonstrates a distaste for both. *Harvard Film Archive.*

★★★THE PINK PANTHER (1964). Blake Edwards's original Inspector Clouseau film, in which, you'll remember, the Pink Panther is the diamond that gets heisted, and the Phantom is the notorious heister. A little Peter Sellers goes a long way, and Capucine as his wife is only passable, but there are outstanding turns from David Niven, Robert Wagner, and Claudia Cardinale — and of course the animated credits. Look for David and Claudia on a bearskin rug, and the gorilla that sings "Rule Britannia." *Brattle.*

★★1/2 POLLOCK (2000). This bio-pic does little to resolve the enigma that was Jackson Pollock — instead of illustrating the hows and whys of the artist's tumultuous life, director/star Ed Harris tells us only what we already knew: he was an iconoclastic painter, a raging drunk, a strong man with an infirm mind. Harris is a dead ringer for Pollock, and his performance is visceral, even if his unrestrained fury can seem excessive. And Marcia Gay Harden's Oscar-winning (for Best Supporting Actress) turn as Lee Krasner, Pollock's headstrong but self-sacrificing wife, is smart and affecting. But the painter's serendipitous discovery of the famous drip technique is dumb (Drip. Oops. Hunh? Aha!), and Krasner's glib assessment of the new style is unbelievable: "You've done it, Pollock. You've cracked it wide open." Please. Then there's the disjointedness. Pollock's drunk. Then he's sober. Then he's painting. Then he's the toast of the art world. Then he's wasted again. Suddenly he's got a mistress. Now he's driving into a tree. So *why* was Pollock so messed up? You won't find the answers here. *Kendall Square, Coolidge Corner, West Newton, suburbs.*

"PRESS PLAY TO AGITATE: PIRATES, PARODISTS, AND THE PRANK DOCUMENTARY." The title says it all in Craig Baldwin's look at contemporary guerrilla provocateurs. *Museum of Fine Arts.*

R

★★★REAL GENIUS (1985). At its best, this anti-authoritarian youth comedy has the spirit of a minor-league *M*A*S*H*: it's set among the pens-in-the-pocket-protector set, but it avoids all the usual clichés about wimps and nerds — indeed, it may be the only teen comedy in which the word "stud" denotes the guy with the most *brains*. The heroes are a couple of students at Pacific Tech who try to beat the school's reigning brown-noser at his own game by finishing a professor's laser-research project. Along the way, they realize they're giving the world a new and seemingly invincible weapon. Director Martha Coolidge gets grand performances from Val Kilmer and the touchingly hyper Michelle Meyrink; these actors help to give teenage techno-comedy a human face. With Gabe Jarret and William Atherton. *Weekend midnights at the Coolidge Corner.*

★★RECESS: SCHOOL'S OUT (2001). This screen version of the animated Disney TV series takes the concept of "better education" to its totalitarian extreme. Fired secretary of education Phillam Benedict (James Woods in a role that obviously spoofs former education czar William Bennett) concocts a scheme worthy of a Bond villain to cast the globe into eternal winter. Why? To end summer (and summer break) so kids will stay inside and study harder. What's even more illicit is that Benedict somehow attained the post of secretary after being removed as a school principal for abolishing recess. But this is a film for and about kids. No one believes fourth-grade jokester T.J. (Andy Lawrence) when he stumbles upon Benedict's giant ray gun and army of ninjas — the police laugh at him and his parents think he's bumped his head again. So it's up to T.J. and his crew of misfits to thwart Benedict and rescue the school's missing principal (Dabney Coleman). As ridiculous as *Recess* sounds, director Chuck Sheetz spins it into an enjoyable breeze. The humor regularly hits the mark, and the kid lessons are well baked. Call it *The Simpsons* for 10-year-olds. *Chestnut Hill, Somerville Theatre, Arlington Capitol, suburbs.*

★★★1/2 ROMAN HOLIDAY (1953). The bewitching, swan-necked Audrey Hepburn had her first big role (and won an Oscar) in this reverse Cinderella story about a princess who takes an unsanctioned holiday with an American reporter (Gregory Peck) and photographer (Eddie Albert). The script is only serviceable; what makes the film so delightful is the combination of Hepburn's playful elegance, the breezily confident direction by William Wyler, and the dream-vacation Rome settings. (And Peck isn't bad.) *Monday evening at the Boston Public Library.*

S

★★1/2 SAVE THE LAST DANCE (2001). Thomas Carter's hip-hop high-school drama has Julia Stiles (*State and Main*) as an aspiring ballerina who has to move into the big city after her mom dies in a car crash. She's the only white girl at her new school, and since she's a poky when it comes to R&B, she persuades Derek (Sean Patrick Thomas), the resident hottie, to teach her a move or two. He's the only other student in the godforsaken place who has a shot at college — if he can stay free from the pillars of bad influence. Naturally the two fall for each other. The interracial lessons are hollow and contrived, but the film works when it's on the dance floor — it'll make even those of you with two left feet want to get out of your seats and bust a move. *Copley Place, suburbs.*

●SAY IT ISN'T SO (2001). Produced by the Farrelly brothers, this terrible comedy from James B. Rogers stars Chris Klein as an asinine but sweet animal-shelter guy who woos and marries an inept but curvaceous hairdresser (Heather Graham), only to be told that they're brother and sister. All is saved when their propinquity turns out to be a fiction (hatched by an evil marijuana tycoon who wants Graham for himself). Orlando Jones does a contempo variant on the comic black servant from the '40s, and Sally Field, probably assuming that no one old enough to know her will see this film, trashes out as Graham's mom. Everything's played for rock-bottom scatological yocks, except for some flat-out mawkish Klein-Graham interludes. The movie's like an animated Hallmark card with Tourette syndrome. *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★THE SECRET FACE (1991). The tale of the young photographer in Ömer Kavur's film is modeled on the myth of Parsifal and the Holy Grail and involves a mystery lady, a series of broken clocks (clocks are Kavur's sine qua non), photographs of anonymous subjects, and a wise clockmaker. The photographer's determination to uncover the connections among these seemingly disparate elements takes him on a long magical, mystery tour through several cities. Acclaimed novelist Orhan Pamuk wrote the screenplay, and that contributes to the exceptional beauty of this poetic film. *Harvard Film Archive.*

★SEE SPOT RUN (2001). Director John Whitesell's feature debut stays doggedly faithful to the take-a-bite-out-of-crime formula. David Arquette is Gordon, a postal worker with an aversion to dogs who somehow finds himself harboring an FBI-issue bull mastiff with a contract out on him. Gordon also gets stuck with James (Angus Jones), a neighbor's kid who leaves little puddles of cute behind him. Pug-ugly mobsters try to kill the dog. Dog triumphs. Man, dog, and boy bond. Credits. The dialogue here is *Schindler's List* funny; the supporting actors — Paul Sorvino (a mob boss) and Michael

Continued on page 30

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7:30
THE ITALIAN JOB
5:30, 9:30

BEYOND BLAXPLOITATION: 75 YEARS OF AFRICAN-AMERICAN FILMMAKING
Tuesday, April 3
THE WATERMELON WOMAN
5:00, 8:00
TONGUES UNTIED
6:45, 9:45

RECENT RAVES
Wednesday, April 4
DARK DAYS
5:30, 7:30, 9:30

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Thursday, April 5
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Continued from page 29

Clark Duncan (an FBI agent) — ham it up with ho-hum apathy Even the congenitally madcap Arquette seems only semi-committed. Worst of all, Spot's repertoire consists of (a) looking on with near-human facial expressions and (b) knocking people over. There is one funny gag involving a game of fetch (let's just say that the ball is no squeaky toy), but otherwise this one could have been called *See Spot Plod. Fresh Pond, Allston, suburbs.*

★★★★THE SEVENTH SEAL (1957). This medieval puzzle drama from Ingmar Bergman, set during the Great Plague, is an enthralling introduction for many to European symbolic/existential drama. God is dead? Perhaps. The Knight's chess game with Death (who's not above cheating) is one of the key images in world cinema, and the sequence built around the burning of a young witch, influenced by Dreyer's *Day of Wrath*, is equally seminal. And, of course, there's the sublime finale, the Dance of Death — but it's not easy to figure out who's dancing. With Max von Sydow as the Knight, Gunnar Björnstrand as the Squire, Bengt Ekerot as Death, Maud Hansson as the witch, and Nils Poppe and Bibi Andersson as Jof and Mia (Joseph and Maria), the young couple the Knight tries to save. In Swedish with English subtitles. *Brattle.*

★★★SHADOW OF THE VAMPIRE (2001). E. Elias Merhige's take on the making of F.W. Murnau's prototypical vampire movie *Nosferatu* owes much to Willem Dafoe's chimerically creepy performance as Max Schreck, the obscure German actor who played the unforgettable bloodsucker in Murnau's film, and who, in this ingenious if gimmicky premise from Merhige and first-time screenwriter Steven Katz, really *is* a vampire. The film's Murnau (John Malkovich) conceals the truth from the rest of the company as they labor on location in a spooky Czech hamlet, and he doesn't have much trouble maintaining the ruse, even as members of the crew drop like flies from the difficult star's nocturnal feedings. The hitch is that Murnau's 1922 masterpiece is a cinematic mirror of its audience's deepest dreads and desires, reflecting the Weimar period's unconscious impulses and prefiguring the Nazi nightmare to come, whereas *Shadow* reflects only itself, with Schreck a demonic incarnation of the medium that cheats death by drawing on images of life. It's not a new insight, and it's not stated eloquently through the fulminations of Malkovich's Murnau, but Merhige's camera does piece together a fair poetry of images. *Somerville Theatre, suburbs.*

★★SNATCH (2001). For his eagerly awaited follow-up to *Lock, Stock and Two Smoking Barrels*, Guy Ritchie has concocted the exact same movie — besides the beefier budget, the only discernible differences are the coveted object and the smattering of big-name American actors. The heist du jour touches off in Antwerp, where, disguised as Chassidic Jews, Franky Four Fingers (Benicio Del Toro in a scant role) and crew extricate an 86-carat diamond from the Fort Knox of jewelers. When Franky hits the tarmac in London, the unsnuffable Russian, Boris the Blade (Rade Sherbedgia), gets wind of the score and sets out to usurp the big rock, as does American mafioso Cousin Avi (Dennis Farina). Caught up in the mix are a trio of bungling thugs plus Brad Pitt (spouting gibberish as One Punch Mickey O'Neil), the unbeatable Gypsy boxer, and an under-the-gun boxing promoter by the name of Turkish (Jason Statham) who serves as a lightning rod for all of the film's action. Like its predecessor, *Snatch* is a piquant visual experience, and there are some engaging caricatures to sink your teeth into, but overall it has too many players and too many shell games to be more than a sideshow attraction. *Fenway, suburbs.*

SOMEONE LIKE YOU (2001). When a TV producer's romance fizzles, she goes underground to research men and write a hot sex column. Tony Goldwyn directs; Ashley Judd, Greg Kinnear, Hugh Jackman, Marisa Tomei, and Ellin Barkin star. *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★1/2 THE SOUND OF MUSIC (1965). We have to confess this is not our favorite musical. Even on the Coolidge's big screen, you get the same prim-and-proper Julie Andrews and the same tuneful but sappy score; and the breathtaking views of Austria just make the musical numbers seem that much more artificial. Next to the likes of *Guys and Dolls*, *Pal Joey*, and *West Side Story*, it doesn't hold up. Still, this is the sing-along version, and you get to dress up as a nun or a Nazi or make your own playclothes out of your bedroom curtains, so maybe the *Rocky Horror Show*–like spectacle in the theater will make up for what's missing on screen. Directed by Robert Wise. *Wednesday evening at the Coolidge Corner.*

SPECTRES OF THE SPECTRUM (1999). See "Trailers," on page 5. *Museum of Fine Arts.*

SPITE MARRIAGE (1914). Buster Keaton's last silent film has him as a pants presser who falls for stage star Trilby Drew, only Trilby loves Lionel Barrymore, but Lionel doesn't love Trilby, so she gets back at him by marrying Buster because he's wearing borrowed pants and she thinks he's rich. This is preceded by the seven-minute Charlie Chaplin short "The Bond" (1914), which reminds us that the bonds of love and friendship are all very well but it's Liberty Bonds that will free Europe from the Kaiser. *Harvard Film Archive.*

SPY KIDS® (2001). See "Trailers," on page 5. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

★★★STATE AND MAIN (2000). Beneath the four-letter words and brusque iconoclasm, bad boy David Mamet is just a traditionalist after all. A film crew invades a quirky New England village (actually our own Manchester-by-the-Sea) after being kicked out of New Hampshire because of an indiscretion involving his star Bob Barrenger (Alec Baldwin) and an underage girl. The film's director (William H. Macy, who makes it look easy) finds that the new location for *The Old Mill* poses problems as well. Like — no mill. Plus, there's an ambitious local politico who wants to shake down the production, more jailbait temptations for Barrenger, a balky starlet (Sarah Jessica Parker), an earnest screenwriter (Philip Seymour Hoffman) and the latter's new flame, a savvy local girl (Rebecca Pidgeon, recalling in her manner the young Katharine Hepburn of *Alice Adams*) who might embody the "purity" his screenplay is looking for. Although heavy on the bon mots, *State and Main* more often is sleek in construction. Too much so, perhaps — a few more potholes would have shaken up this traditional fare. *Arlington Capitol, suburbs.*

★★1/2 STRANGERS IN GOOD COMPANY (1991). Seven women, ages 68 to 92, get stranded when their bus breaks down in Quebec's Mont Tremblant region, north of Montreal, and the landscapes are majestic. It's Cynthia Scott's movie that's a little poky. Her strategy is to gather a group of non-actors and fill the bare bones of Gloria Demers's script with the personalities and life experiences of these women. She does get a number of remarkable, caught moments. But you need actresses if the conventional set of dramatic turns the movie is based on are going to work. Whenever a cast member has to respond to a planned situation, the scene looks amateurish and dawdling. *Wednesday evening at Harvard's Schlesinger Library.*

T

THE TAILOR OF PANAMA (2001). See our review, on page 4. *Fenway, Kendall Square, Chestnut Hill, suburbs.*

★★★THE TASTE OF OTHERS (2001). Agnès Jaoui's funny and darkly subversive tale of suburban despair and bohemian angst gives us successful but dull businessman Castella (Jean-Pierre Bacri, who wrote the script with Jaoui); his spoiled and neurotic interior-decorator wife, Angélique (Christiane Millet); Clara (Anne Alvaro), an actress whom Castella hires as his business-English tutor and then falls for; and barmaid and part-time hash dealer Manie (Jaoui, a Keatonesque beauty). The film stumbles at first (too many characters, perhaps) but turns out to be one of the most pleasing and provocative ensemble pieces to come out of France in the past decade. Jaoui's directorial debut (already studded with awards) is astonishing, and the actors are all so flawlessly natural they might be improvising. *Kendall Square, suburbs.*

"TEEN MEDIA." This Saturday-morning program offers work from the Cambridge Community Art Center Teen Media Program, Somerville's Mirror Project, the South Boston Arts Academy, the BF/VF and YMCA Young Producers' Program/Youth Voice Collaborative, and the ICA. *Museum of Fine Arts.*

TOMCATS (2001). Yet another comedy about a group of friends with a bet on which of them will be the last to marry. Greg Poitier's debut stars Jerry O'Connell, Shannon Elizabeth, and Jake Busey. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

★★★TONGUES UNTIED (1989). Marlon Riggs's 55-minute documentary about being black, male, and gay in today's America gained great exposure from the right wing's efforts to censor it at the height of the Donald Wildmon/NEA brouhaha. It earns their outrage and everyone else's respect as it conveys the filmmaker's struggle from alienation to affirmation through an often poetic, sometimes graphic, montage of word and

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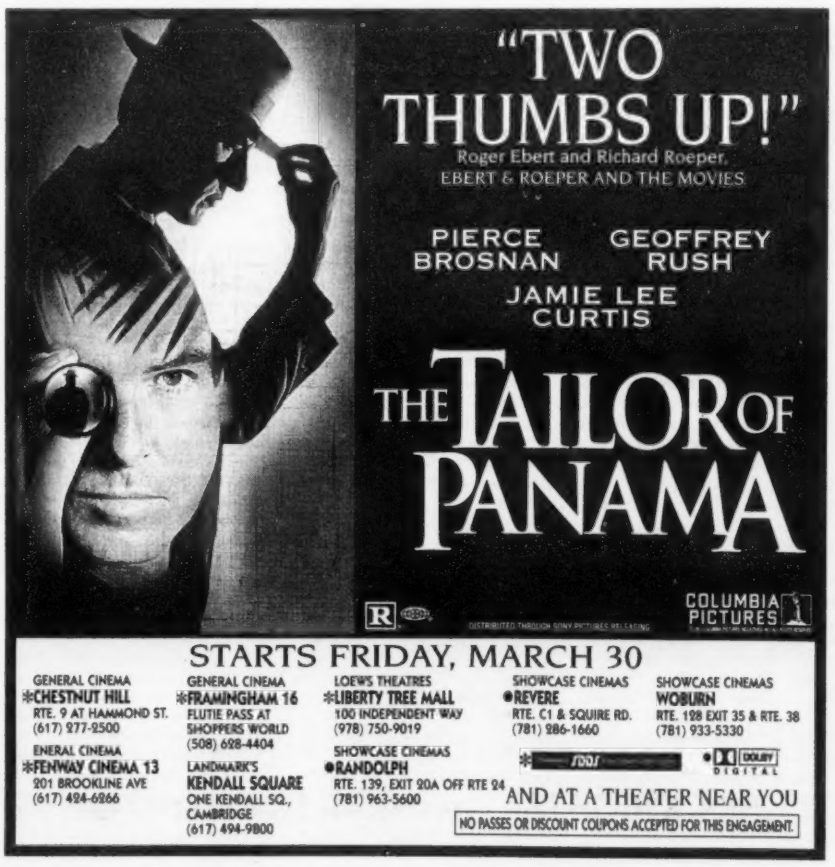
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image. *Brattle.*

★1/2 TOO MUCH SLEEP (2001). In this marginal work from writer/director David Maquiling, Jack Crawford (Marc Palmieri), a slacker security guard, takes a bus to work one day, checks out pretty Kate (Nicol Zanzarella), and gives up his seat to a middle-aged woman. After both women have exited the bus, Jack finds that a paper bag holding his gun is missing. One of them must have stolen it, so Jack goes on the hunt. For the rest of this shaggy-dog saga, Jack scours suburban Jersey for his weapon, meeting characters, too many of them, who talk at him in self-conscious monologues. He's accompanied by a 50ish Italian-American guy named Eddie (Pasquale Gaeta) who's given lots of space for his Joe Pesci–like riffs and wears out his welcome in a hurry. You may find your favorite moments come when Mitchell Toomey's melodic, minimalist rock tunes play over the final credits. *Copley Place.*

★★★TRAFFIC (2000). At first glance, Steven Soderbergh's film seems raw, hip, and trenchant — but look again and it may seem merely a cynical film about cynicism that is, in its own way, more conventional than *Erin Brockovich.* Story #1 starts in the desert south of the border, where honest Mexican cop Javier Rodríguez (Benicio Del Toro, who took an Oscar for Best Supporting Actor) and partner Manolo (Jacob Vargas) have bagged a van full of coke only to have it impounded by slippery General Salazar (Tomás Milián). Story #2 finds Justice Robert Wakefield (Michael Douglas) about to become the president's new drug czar in Washington even as his teenage daughter Caroline (Erika Christensen) gets introduced by boyfriend Seth (Topher Grace) to the pleasures of crack cocaine. Story #3 has beaming and pregnant Helena Ayala (Catherine Zeta-Jones) totally unaware that undercover cops Roy Castro (Luis Guzman) and Montel Gordon (Don Cheadle), who in story #4 are pulling a sting on coke dealer Eduardo Ruiz (Miguel Ferrer), are about to reel in her drug-kingpin husband, David (Alec Roberts), whom she always thought was a respectable San Diego businessman. Based on a 1980s British Channel 4 television series, *Traffic* deftly compresses its story lines to make you feel you're watching half a dozen episodes at once. What this dazzling mix can't do is disguise the way the Michael Douglas plot line drifts off into a toothless variation of Paul Schrader's *Hardcore*, or make Zeta-Jones's transformation from vacant trophy wife to tough cookie as convincing as her swordsmanship in *The Mask of Zorro.* And though Soderbergh knows how to reverse your expectations — a character introduced as a merciless killer becomes a figure of wretched pity when naked and tortured — he's not above exploiting them. But if *Traffic* is not the high point of his career, it's at least worth the trip — and it got him an Oscar for Best Director. *Copley Place, Fenway, Harvard Square, Chestnut Hill, suburbs.*

★★1/2 THE TRIAL (1963). The Franz Kafka novel was an odd choice for Orson Welles — their sensibilities don't match — and the movie has a number of dreadful mistakes (such as Jean Ledrut's jazz score). But it's fascinating, too. Shot against a bleak, post–T.S. Eliot landscape of concrete apartment buildings and rows of lampposts that pierce a foggy gray sky (the actual city is Zagreb), it's full of visual coups and intriguing scenes that don't quite work. In the best sequence, Anthony Perkins, as Joseph K., runs through corridors illuminated by bars of light. Perkins has too many nervous tics, but by midway point his performance begins to make some sense. The real stars are Welles's camera and Edmond Richmond's lighting. Welles turns up in person as the Advocate (it's not one of his better performances); the cast also includes Jeanne Moreau, Elsa Martinelli, Romy Schneider, and Akim Tamiroff. *Harvard Film Archive.*

U

★★★★UGETSU (1953). In Kenji Mizoguchi's eerie, amazing film, an anti-war melodrama is wedded to an *Arabian Nights* tale. Two men go off to war, abandoning their families for samurai glory; one returns to find that his wife, gang-raped by soldiers in his absence, is now a whore. His buddy falls under the enchantment of a mysterious woman (the one-of-a-kind actress Machiko Kyo), who seduces him and nearly captures his soul. The ghostly love plot is reminiscent of *La Sylphide*, and Mizoguchi borrows one scene from Shakespeare's *Henry IV, Part II*, but the poisonous-erotism mood is distinctive, and the dense yet fluid painterly visual style couldn't belong to any other director. *Brattle.*

★★★AN UNFINISHED SYMPHONY (2001). Filmed in austere black-and-white, Bestor Cram & Mike Majoros's one-hour documentary looks back at Vietnam and the anti-war resistance. Footage of the 1971 protest in which Vietnam Veterans Against the War retraced Paul Revere's ride backwards, by walking from Concord to Boston, is scored with Górecki's Symphony No. 3 and peppered with commentary from historians like Howard Zinn. Intercut with chilling footage from Southeast Asia and textual accounts of the atrocities committed there, *An Unfinished Symphony* is harrowing. But the film's point is to draw a parallel between these scruffy vets and the long history of dissent in the commonwealth, from the Minutemen through Thoreau. The most powerful moment comes when newly returned vet John Kerry tells Congress, "How do you ask a man to be the last man to die in Vietnam? How do you ask a man to be the last man to die for a mistake?" *Museum of Fine Arts.*

W

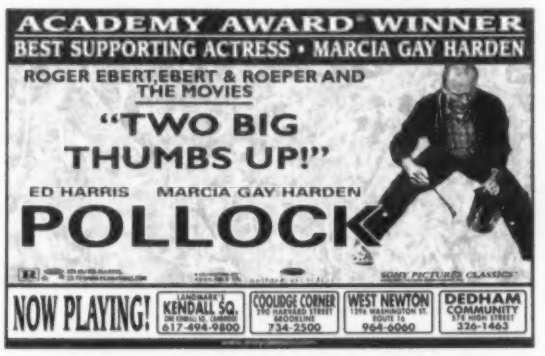
★★★WATERMELON WOMAN (1996). The first feature-length film made by an African-American lesbian, and partially funded by a $31,500 NEA grant, Cheryl Dunye's prizewinner has been castigated by Senator Jesse Helms as "flotsam floating down a sewer." It's not hard to see what all the stir is about. An autobiographical film about a first-time filmmaker by a first-time filmmaker, it's a jaunty, whimsical pastiche of sexuality, identity, and the creation of history. More to the point for Helms and company, *Watermelon* also includes a hot lesbian love scene between Dunye, playing herself, and a white woman. The title character is presented as a black actress whom Dunye spots in a bit role as a nanny in a forgotten old film called *Plantation Memories.* Actually, it's not so much forgotten as fictitious. The Watermelon Woman, a/k/a Fae Richards, is, as Dunye unabashedly acknowledges in an epilogue, her own invention. When the past can not be recovered, she asks, should it not be fabricated, if necessary from the detritus of culturally imposed stereotypes? It's preceded by Isaac Julien's "The Attendant" (1992), in which an elderly black attendant in an art museum sees a 19th-century slaves-in-chains painting come erotically to life. *Brattle.*

★★★1/2 WERCKMEISTER HARMONIES (2000). In a Hungarian town in winter, village idiot savant János (Lars Rudolph) keeps busy doing a paper route and being the devoted caregiver to the town's leading citizen, a retired music teacher (Peter Fitz). When a circus arrives, the presence of a mysterious "Prince" draws increasing numbers of hostile-looking men to the town square. Meanwhile, the music teacher's venal wife (Hanna Schygulla) conspires with her lover, the police chief, to exploit the situation. Hungarian director Béla Tarr's hypnotic black-and-white long takes are soaked with the reality of space, distance, and time. In the first shot, which lasts 10 minutes, János choreographs a group of closing-time bar drinkers in a rapturous demonstration of the movements of the solar system. It's a deceptively hopeful prologue to a journey film in which wonder mixes more and more with terror. The movie is about systems that organize perception, about how a system needs people to believe in it and how people want to believe in it (hence János's opening demonstration). It's about the goodness of János and how, in a bad world, this goodness resembles sickness. His perpetual walking comes to look like a desperate bid to sustain the timelessness of a community where time is about to explode. *Harvard Film Archive.*

THE WIDOW OF ST. PIERRE (2000). See our review, which starts on the Arts cover. *Kendall Square, suburbs.*

Y

★★★YOU CAN COUNT ON ME (2000). Laura Linney creates a breakthrough role as a woman suffering from single-mother dysfunction in upstate New York. Free of her marriage to a redneck creep, Sammy struggles to be a caring parent and make ends meet in a dead-end banking job. Her on-again, off-again boyfriend (Jon Tenney) finally wants to get married — but then she wavers on his proposal and starts sleeping with her new anal-retentive boss (Matthew Broderick), who's married and expecting a baby. The acting, especially from Linney, is superb, and though writer/director Ken Lonergan (he wrote the script for *Analyze This*) at times betrays his players with forced situational entrapments and highbrow dialogue, his dark, witty depiction of small-town motherhood is affectingly bittersweet. *Kendall Square, West Newton, Arlington Capitol, suburbs.*



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LUST FOR LIFE
Tall, slender, striking SWF, traded camel and tent for spiked heels and sexy loft. Ambitious, autodidact, artist, seeks tall, handsome SWM, 35-50, with strong ambitions, morals, character, and physique, for red wine, red meat, and white nights. ☎5869

EASYGOING
Laid-back, spontaneous, easygoing SF, 30, curly brown/brown, likes Everclear, Bob Marley, outdoor activities, good wine, pizza. Seeking good-hearted, sensible, funny, down-to-earth male, 28-35, for long-term relationship. ☎4413

OPEN-MINDED
Smart, sexy, fit, attractive, passionate WPF, 40s, loves music, movies, conversation, outdoors. Seeking creative, positive, confident, energetic, focused guy for fun, adventure and cuddling. ☎3190

BORN IN ITALY
Ivy-educated, world-traveled, attractive, thin, athletic SWF, 41, interested in arts, nature, outdoors, sports. Seeking SM, 35-52, with integrity, courage, heart-of-gold, emotionally available, spiritually aware, ready for loving, supportive, long-term relationship. ☎5650

REALLY NICE FEET
Intelligent, affectionate, flippant female, 35. Into Tony Bennett, Yes, chocolate, dancing. Seeking funny, passionate, charming, energetic man, 21+, for dating. ☎4989

SEXY NEW AGE GAL
seeks health-conscious SPM, in 30s. Some say I look like Winona Ryder, but I'm a 5'6" redhead with hazel eyes. Green political activism is my passion, but I also love hiking, movies, music, tennis, skiing, yoga. ☎4809

HEY YOU!
professional SWF, 27, seeks professional SWM who knows how to treat a woman. Me: long brown hair, gorgeous blue eyes, 5'7", drinker, smoker. Uniquely different, financially/emotionally secure. You: 30+, attractive, fun, confident. ☎5385

HOMEROOM
A 29 year-old girl seeks a creative, single boy, 28-33, to go steady with. He would be into art, literature, cinema, left-wing politics, globetrotting, and cutting math class. ☎5476

KIND, WITTY...
Enthusiastic, adventurous, outgoing, intelligent, humorous, open-minded, strong-willed SF, 26, strawberry-blonde/gray, enjoys movies, music, theater, reading. ☎5787

WORCESTER AREA
SAF, 33, 5'6", slim, no children, likes New Age music, seafood, Chinese and vegetarian cuisine. Non-smoker, non-drinker. Seeking S/DAM, 27-38, 5'7"+, educated, non-smoker, no children. ☎5740

IT'S MARCH, I'M MAD
20-something black woman seeks fun man to make me laugh, discuss Baldwin, watch college hoops and Sportscenter, love hard, and stay in on a Sunday morning without shoving my dog off the bed. ☎5653

AMAZON WITH BRAIN
SWF, 30, possessing height, Mediterranean looks, a PhD, and a slightly off-center sense of humor. Seeking a man who appreciates pop culture, intelligent conversations (well, sometimes), and making snow angels. ☎5663

ADWAYS SMILING
Educated, slim, upbeat, spiritual SWF, 23, 5'5", black/hazel, non-smoker, seeks intelligent, attractive SWM, 22-28, for possible LTR. ☎5621

ALL I HAVE IS TIME
Charismatic, contagious, magnetic, well-rounded woman, 27, DJ and amateur boxer, likes being spontaneous. Melt me like butter with your charm, allure, thoughtfulness, sensuality. Romantic man, 28-32, wanted. Let's see what happens. ☎4999

JUST MOVED HERE!
SAF, 30, 5'7", dark brown/brown, non-smoker, social drinker, likes children but has none. Seeking SAM, 25-35, 5'10"-6'2", for relationship. ☎5422

INTELLECTUAL DJF
Adventurous, funky, old-fashioned, intelligent, caring DJF, seeks JM counterpart in his 50s. ☎2446

SCUBA DIVER
Pretty, slim, long-haired female, 36, 5'7", enjoys running, violin, travel. Seeking tall, fit, caring SWM, 40-50, 5'11"+, for great relationship. ☎2160

LOOK NO FURTHER
Full-figured SBF, 34, looking for an honest, compassionate, down-to-earth WM, with great sense of humor, for long-term relationship. ☎5736

THE RIGHT ONE
Athletic, ambitious SF, 20, 5'4", 110lbs, brown/blue, enjoys reading, skiing, clubs, movies. Seeking emotionally available, stable, ambitious, goal-oriented, directed, educated, outgoing, humorous man. ☎5323

BURNING LEAVES
Curvy SWF, 28, red/blue, nose ring, smoker, loves intelligent conversation and writing/receiving letters. Seeking beautiful, ethereal, long-haired male, 25-40, for possible relationship. ☎5270

BRIGHT BEAUTY
Hip, beautiful, healthy, smart, educated SWPF, 38, 5'6", great shape, nonreligious, seeks smart, attractive, successful, non-smoking SPM; loving partner. Share cultural/outdoors activities and more. ☎5220

GENTLEMEN ...
prefer blondes! SF, 27, long blonde/green, likes theater, romantic dinners, outdoors, relaxing at home. Seeking PM with sense of humor. ☎5967

SMART AND SEXY
Attractive, athletic SF, 32, 5'6", 130lbs, brown/green, likes outdoors, tennis, horseback riding, reading. Seeking dependable SM who doesn't take life too seriously. ☎5971

SHARING
Funny, athletic, memorable scientist, 38, enjoys dancing, laughing, poetry, philosophy, gardening, artistic endeavors. Seeking tall WM, for sharing. ☎3128

SEXY ECLECTIC
Attractive SJF, 34, 5'9", long brown/brown, enjoys cooking, music, reading, and concerts. Seeking professional male, 29-39, with similar interests, for serious relationship. ☎5878

LOST GLASS SLIPPER
SWF, 23, 5'2", 100lbs, seeks SWM, 21-35. Interests include: music, dancing, movies, yoga, reading, animals, outdoor activities, more! Looking for fun time, possible long-term relationship. ☎5868

SNOWING ROSES
Fit, stable, romantic SPF, 5'6", well-proportioned, blonde/green, enjoys traveling, dancing, modeling, working out, long walks, candlelight dinners, romantic evenings. Seeking independent, athletic, stable, vibrant, attractive SPM, 45-55. ☎4769

YOUR SWEET SURRENDER
to the allure of a soft, buxom, full-figured DWF, 44, desires a romantic, affectionate, sexy bad-boy, for serious long-term relationship. I enjoy the beach, dancing, movies, the arts, and you. ☎4231

LIKE THE KINKS?
Smart, wacky, fun SWF, 24, 5'3", brunette, hopeless romantic, into rock-n-roll, football, history. Want to see the Red Sox? ☎4871

FIT, ATTRACTIVE JF
Auburn-haired, fit, fun, educated, humorous, politically liberal, healthy SJF, 42, enjoys ethnic dining, walks, modern music. Seeking similar, cute JM, 36-49. ☎5735

HALL RAISER
Outgoing, curious, analytical SWF, 30, brown/blue, into Cake, Devo, skiing, softball, hiking, films, concerts, unique ethnic food. Seeking intellectually curious, outgoing, talkative, slim SM, 27-40. ☎5726

MY GUY...
should be tall, romantic, 30+, and enjoy music, museums, movies, and motorcycles. Tall, educated, professional, fun, attractive SBF, 31, is waiting to hear from you. ☎5724

RHODE ISLAND AREA
Easygoing, attractive DWF, 34, short black/brown, height/weight proportionate, enjoys quiet times, conversation, dining, movies. Seeking S/DM, non-smoker, for dating. ☎5568

I'VE GOT TIME
Charismatic? Restless, yet alluringly magnetic? Melt this diva with your intrigue, sensuality, intellect/charm. Soulful romantic male, 27-35, sought. Skip the mind games; bring the convos. ☎5596

MAGNOLIAS MAGIC
Cultured, attractive, intellectual SWPF, 23, enjoys dining out, quiet evenings at home, outdoors. Seeking SWM, 23-30, with similar interests, for friendship, possible LTR. ☎5583

HONEST BEAUTY
SWCF, 24, loves having fun. Seeking male, 25-32, for relationship and companionship on those lonely nights! ☎5537

SOULFUL BBW
Adventurous, charming, flexible, humorous, intelligent, open, professional, sensuous, unusual SF, 37, Libra, Maine lover, traveler, seeks passionate, emotionally available man. ☎5540

Pretty, hazel-eyed, brunette SJF, 38, likes comedy and music. Seeking S/DJM, 38-49, soulmate, who's sincere, humorous, and romantic. ☎9240

PRETTY SLIM DJPF
Pretty, slim DJPF, 46, 5'6", spiritual, intelligent, physically active. Seeking nice, caring, grounded male, soulmate/LTR Southshore. ☎4829

SAPF WANTS SPM
Pretty SAPF, 30, 5'3", 100lbs, seeks slim-medium, handsome, intelligent SACPM. Lets do coffee! ☎5443

HANGIN' PARTNER
Funny, independent, intelligent, loyal SBF, 35, 6', seeking gentleman, 32-42, 6'+, european dissent, very intelligent, degreed, who is looking for a friend to hang out. ☎5473

SWEET & SINGLE
SWF, 20, red/brown, enjoys raves, clubbing, reading, kick boxing, exercise, writing, singing, Boston, music. Seeking tall, intelligent, spontaneous, adventurous, open-minded SM, 18-25, green/blue-eyed. ☎5467

RUMOR HAS IT...
spring is coming. SWF, 36, 5'11", 180lbs, seeks smart, cute, nerdy fella for wacky fun and silly bike rides. Food and cocktails are good, too. ☎5411

BE MY VALENTINE
SF searching for real love. Are you rich, smart, cute, with hairy chest? Do you like ping pong, Space Invaders, "dirty deeds done dirt cheap"? ☎4604

OLDER WOMAN
Attractive, sexy, successful DWF, 40s, free spirit, wishes to meet S/DWM, 27-35, for unconventional un-relationship. ☎4759

HI THERE!
SWF, 40, seeks SBM for friendship, movies, fun, laughter. Leave me a message and I'll return your call. ☎5343

ARE YOU READY?
Slim SWM, 27, 5'7", brown/blue, non-smoker, loves movies, music, dining, biographies, hiking. Seeking athletic SM, 21-36, with similar interests, for relationship. ☎5266

RADIOHEAD GIRL
Attractive SF, 21, new to the area, loves reading, writing, poetry, music. Seeking SWM, 20-25, to chill with and see what happens, friendship a must. ☎5156

LOOKING IN NEWPORT
DWF, 38, 5'6", brown/blue, single mom, enjoys reading, farming, outdoors, meditation, yoga, music. Seeking spiritual, kind, open-minded SM, with similar interests, for friendship, possible long-term relationship. ☎5174

FOREIGN MEN ARE...
more interesting. Very pretty SWF, 33, seeks a handsome man from a foreign land. I enjoy films, ethnic food, travel, reading, the outdoors and good conversation. ☎4109

GREETINGS !
Attractive, fit, healthy, educated SWF, 41, 5'5", 127lbs, likes jogging, hiking, nature, artful films, learning. Seeking tall, thin, athletic, highly intelligent male, 35-48. ☎5084

ROCK AND ROLL
Boston kitten, 21, likes Marilyn Monroe, retro-culture, old punk, live music, etc, seeks SM, for friendship, maybe more. ☎5072

ECLECTIC TASTES
SWF, 28, attractive, creative, energetic professional, seeks SWM, 25-35, to embark on zany adventures, live music, indie film, people-watching, travel, who knows when to be silly, serious, honest, romantic, for possible relationship. ☎4118

FEISTY REDHEAD
Very cute DWF, 45, 5'10", red/brown, height/weight proportionate, enjoys sports, camping, theater, amusement parks, fleamarkets, long drives. Seeking honest, sincere, communicative SM, for friendship, possible long-term relationship. ☎5175

COLLEGE STUDENT
Outgoing, funny, SWF, 19, brown/blue, enjoys going to clubs, ice hockey games, concerts, music, parties. Seeking SM, 18-24, for casual dating, possibly more. ☎5976

AND WHO ARE YOU?
SWF, 31, non-smoker, loves dancing, art, music (The Cure, Depeche Mode), gourmet food, traveling. Seeking well-traveled, creative, sensitive, educated SM, for friendship first. ☎5939

SPRINGTIME!
Short-haired, long-legged, sweet tempered beauty, seeks soulmate. Me: 5'9", blonde/blue. You: literary, intellectual, romantic. Let's explore Boston. ☎5887

NEW TO AREA
BF, 25, long straight black/brown, enjoys working out, movies, dancing, travel, going out with friends. Seeking honest, responsible, mature man, 25-30. ☎5877

PLAYFUL
Petite female, 28, 95lbs, blondish-brown/blue, seeks professional SWM, 28-32, tall, dark, and handsome with killer eyes, who likes children, dancing, movies, shooting pool, etc. ☎3053

ROMANTIC & CARING
DWF, 40+, very young-at-heart, 5'3", 140lbs, blonde/green, seeks warm, caring man who knows how to have fun and laugh. Must be non-smoker, 45+. ☎2561

COOL CHICK!
SWF, 28, smoker, seeks SM, 18+, fun, conversation, friendship, possible LTR. ☎5889

GOT HERPES TOO?
Athletic, attractive, healthy, health-conscious, educated SWPF, 32, occasional smoker, seeks educated, confident, attractive SM, 25-42. ☎5760

MYSTERIOUS STRANGER
SWF, 29, 4'11", seeks financially secure SW/HM, who likes alternative, top 40 music, dining, dancing, romantic walks on the beach, and movies. ☎5756

COME CORRUPT ME
Sweet, sincere, sexy SWF, 23, dark/dark, seeks partner in crime for hitting the town. ☎5783

PRETTY ANGEL
Slim, lovely DWF, young 60, seeks friendship, love, laughter, sharing good times and bad. Why not call now and find out if I'm for real? ☎5732

GOT THE BLUES?
Adventurous, stable, strong, sensitive, chivalrous, romantic blues-lover sought by smart, funny DF, big, beautiful woman, 43, for conversation, laughter, travel, learning, treasure hunting, livin' life. ☎5635

SHORT & SWEET
Aspiring film maker, 24, many interests, seeks creative-minded male for friends first. ☎5646

NICE PERSON
Outgoing, down-to-earth SWCF, 28, enjoys camping, music, sports, travel, outdoors. Seeking SM, 28-38, with similar interests, for friendship, possible LTR. ☎5581

I HATE EMO BOYS
Interesting, cute SF, 23 seeks cute, down to earth, interesting SM, 27-35, who can rock out to Guns N' Roses. ☎5594

TAKE A CHANCE
SBF, 49, seeks SBM 49-58, non-smoker, drug-free, must like jazz, concerts, going to the movies, traveling and a good sense of humor. ☎4213

THOUGHTFUL
Adventurous, creative, spontaneous SWF, 42, loves day hikes, walking, travel, art museums, movies, concerts, music. Seeking sincere, amusing, tall, kind, attractive man, 32-47. ☎5538

WANTED: SWPM...
who will be my partner in crime. SWF, 27, 5'7", brown hair, blue eyes, seeks fun, funny, mature man, 28-38, 5'10"+, brown or blond hair. ☎5549

WATERTOWN
SWF, 32, 5'3", brown hair and eyes, no children, non-smoker, seeks male, 38-41, for friendship and companionship. ☎5556

BOSTON GODDESS
SWF, 25, looking for fun, happy, non-smoking, energetic gentleman, 23-26, who enjoys dancing, outdoor activities, and fun times! Dynamic, enthusiastic, exceptional man required. ☎5482

DIVERSE NATURE
Living a balanced life of body, mind, spirit and service?. Highly inquisitive, passionate fit SWF, 30, excited by the world. Interests include history, psychology, literature. Seeking S/DM, 28-38, who values people. ☎5240

LONELY IN BOSTON
Single female, 26, 5'5", seeks male, 18+, in the Boston area, for companionship and possibly more. ☎5396

A PHONE CALL AWAY
Easygoing DWF, 50, 5'10", 250lbs, good sense of humor, likes going out, watching movies. Seeking male, 40+, similar interests. ☎5392

HI THERE
SWF, 19, wants to have a good time, enjoys movies, the beach, having fun, going to concerts, being with friends. Seeking male, 19-23. ☎5283

CAN YOU DIG IT?
Single white male, 24, smoker, seeks a female, 18-23, who is completely laid-back and fun, who I can play in the sand with for the rest of my life. ☎5296

HOW I WANT...
to deserve you! Engaging, talkative, off-the-wall SWF, 23, 5'4", brown/gray, enjoys singing with the windows rolled down, camping, computer love. Seeking tall, crunchy, eclectic SWM, 24-30, for friendship and whatever else comes to mind! ☎5968

GROUP W BENCH
In the summer I like robbing lemonade stands, in the winter I like to build large chocolate castles, in the fall I don't do much. ☎5089

BORN AGAIN
Very attractive SWCF, chestnut brown/hazel, enjoys movies, dining out, bible studies. Seeking SWCM, similar interests, 32-39, who loves the lord as much as I do. ☎5612

YOU HAVE BRAINS...
in your head, a spring in your step. SBF, 35, 5'8", hopes you are inclined to answer these lines. Well-traveled, enterprising, interested in the world. No green eggs and ham (vegetarian) but love Seuss-style fun. You: 30s (or close), creative side with feet firmly on the ground, with self-knowledge and gumption. Lanky build a plus. Non-smoker a must. ☎4526

LONELY IN BOSTON
Educated SWF, 24, brown eyes, works full time. Seeking educated, slender, dark-haired male, 23-35, 5'10"+. ☎5248

INTO INDIE?
Funky, cute, outdoorsy 22 year-old seeks musically-aware buddy for frequenting the Middle East, drinking beers, Yo La Tengo, Luna, Sunnyday, Radiohead. Moutainbikers, hikers, rock stars encouraged. ☎4299

WHERE?
SWF wondering what has happened to all the new wave boys that I grew up with. Doesn't anyone still listen to Echo and the Bunnymen? ☎5228

SEEKING PRINCE
Attractive, sensitive, bright SWF, 40, seeks sensitive, communicative SWM, 33-47, tall, for meaningful relationship. ☎5239

SWF SEEKS SWM
Slender, attractive school girl, 5'6", in search of intellectual stimulation, aged 25-35. ☎5226

AUSSIE GIRL
College-educated single white female, 33, from Australia, seeks male, 30-50, for companionship. ☎5204

EMPRESS SEEKS...
consort. SWF, larger than life in all senses, loves rock, Shakespeare, movies. Seeks gentleman with rough edges, for friendship, possible LTR. ☎5143

ALL I WANT
Kind-hearted, petite, feminine, unconventional, spontaneous, spirited SWF, 42, seeks SM, 38-55, for dining out, conversation, sunsets. ☎5136

LOOKING FOR YOU
Athletic, eclectic, creative SWF, enjoys biking, running, hiking, reading, writing, and fun. Seeking her Hippomenes, three golden apples opens the door, but others are welcome. ☎5094

LET'S HAVE FUN
Full figured WF, 37, looking for that special someone, 35-45. Laid-back with sense of humor a must. ☎5061

BRITISH KOALA
SWF, 32, seeks kitten owner, 29-37. Among likes are: libraries, jogging, receiving mail, and baby dolls. Prefer psychiatrist or psychologist. ☎1095

ATTRACTIVE MALE
Italian/Puerto Rican SF, 21, 5'4", 180lbs, brown/brown, enjoys sports, long walks, going out and meeting new people. Seeking attractive male, 5'8"-6'8", around 250lbs, race unimportant. ☎5074

Interview Jeannie Flynn, PR Consultant By Mae South

What got you started as an event planner?

I was singing jazz Off-Broadway when I was diagnosed with cancer at age 25, simultaneously with my dad. We were being treated at the New England Medical Center and my dad wanted to have a party for the nurses who took such good care of us. The press turned out because my boyfriend, at the time, played with the Boston Bruins. The whole team showed up and the next thing I knew, I was heralded as a fundraiser. Since '87, I've been running mostly celebrity-driven events like Comics Come Home, Boston Sports Awards, Celebrity Cook-Off, all to raise money for different causes.

How did you keep up hope when you were so ill?

There is no choice. It's not like you're brave or have superhuman strength. You look in the mirror and say: I'm either going to win or lose - live or die.

What's the secret to good PR?

I'm a huge fan of the saying "what goes around comes around." If you're good to people -they'll be good to you.

So, what's up with your singing career?

It's my passion and my love, but it's also extremely selfish. It's the opposite of being a fundraiser. I just cut a demo tape and sent it to someone in the music industry. They're very impressed and seem to think I have something they're interested in promoting; within the next six months my focus will be on the women's football team, but I think it's going to be a little bit of Jeannie Flynn as well.

What's your singing style?

I've been told I sound like a cross between Judy Garland and Billie Holiday.

Fave around town destinations for fun?

I like any of Joe Quattrochi's bars: Bar Code, Commonwealth Fish & Beer, Vox Populi.

Cocktail of choice?

Well, my friends say I'm extremely mellow when I drink chocolate martinis.

Movie you rent too much?

Breakfast at Tiffanys.

Name a quality that attracts you in a guy?

Honesty, bluntness.

How do you stay centered with so much going on?

I meditate. I run, swim and I do a lot of alone time. I'm kind of a closet loner. Three or four times a week, I'll take the phone off the wall.

Food you can be seduced with?

Whip crème, real home-made whip crème.

She's got brains, beauty and the know-how to get the ball rolling when it comes to generating sports and charity PR, plus we hear she's a great singer. Currently, Jeannie is tackling her new client, Mass Mutiny, the state's all female football team. Check out Mass Mutiny's schedule at www.massmutiny.com
Contact Jeannie at:
Jeannie Flynn PR Consulting 617-241-9928

TO LISTEN AND RESPOND TO PERSONALS CALL 617-976-3366. CALL COSTS $2.19 A MINUTE. MUST BE 18+. OR CALL 450-8620 TO USE YOUR CREDIT CARD VISA MasterCard DISCOVER AMERICAN EXPRESS

TO RESPOND TO PERSONALS CALL

617 976-3366 **Phoenix Personals**

CALL COSTS $2.19 PER MINUTE. MUST BE 18+. OUTSIDE GREATER BOSTON AREA CALL 1-900-370-2015

GalsseekingGuys

LATELY I...
have read ok beatnik poems, done yoga, planned hiking trips, conspired with friends, argued with the radio and wondered about meeting SM, 30s. ☎5940

NEW TO AREA
Single white female, 20, no children, N/S, with college education, looking for male friend, 20-26. Let's meet! It couldn't hurt! ☎5762

ROBERT SMITH CLONE?
I'm an incredibly bored, left of center, slim, attractive, newly single 40 year-old. I love live music, museums, camping. If you'd like to meet up at The Lucky Dog, discuss Van Gogh...you know the procedure. ☎5604

BABY WHERE R U?
Outgoing, healthy WF, 45, seeks fun, loving, educated, passionate, devoted male, 38-55, 6'+, medium build, who can make my heart flutter. Stability is a must. No games or drugs. ☎5712

COUNTRY GIRL
Full-figured Widowed WF, 58, enjoys dining in/out, movies, walking, oldies music, quiet times. Seeking WM, 52-66, for friendship, possible long-term relationship. Central MA. ☎5721

LET'S MAKE MUSIC
Pretty, intelligent, fit, happy, loving, funny, open-minded DWF, 40, enjoys running, hiking, reading, conversation, art, music, film, ethnic dining, nature. Seeking tall, fit, intelligent, unpretentious mate for love, life, laughter. ☎5647

TAKE A RISK
Educated, adventurous SF, 22, actress, poet, loves taking risks. Seeking passionate, expressive SM, 21-35, who is interested in human interaction. ☎5620

ARTSY GEEK GIRL
SF, 20, loves art, cafes, going out, clubbing, design, music, theater, cinema, conversation, philosophy, road trips, photography, and more. Seeking similar male, 20-27. ☎5544

SWEET & LOVABLE
Cute, romantic, unique Italian/French Canadian SWF, 22, N/S, brown/brown, seeks similar guy, 22-26. ☎5453

CATHOLIC MALE
SWM, 36, 5'4", dark brown hair, hazel eyes, non-smoker, seeks female, 35, in the Bedford area. ☎5397

CUTE GEEK
Short SWF, 25, into movies, music, the ocean. Seeking SWM, 26-32, over 6', geeky a plus. Looking for Mr. Right Now. ☎5215

CLOSET TOMBOY
Wants to dress up and go out! SF, 40s, educated, professionally employed, seeks SM with heart-centered intelligence and great sense of humor. ☎5350

ISLAND POET
SBF, 40, 5'3, 127lbs, honest, caring, loves dancing, movies, long walks. Seeking SBM, non-smoker, honest caring, independent, mature, who knows how to treat a lady. ☎3033

GREAT OUTLOOK
SWF, 38, N/S, enjoys dining out, movies, quiet evenings at home. Seeking SM. ☎5147

BLESSED BE!
SF, 27, enjoys dining out, movies, quiet evenings at home. Seeking SM, 26-33. ☎5148

A LOT TO OFFER
SWF, 28, N/S, enjoys dining out, movies, quiet evenings at home. Seeking SM. ☎5125

ALL BY MYSELF
SWF, 26, enjoys dining out, movies, quiet evenings at home. Seeking SM. ☎5128

!!!
Single white female, 28, well-educated, smoker, no children, seeks male, 27-35, to get to know. ☎5077

FROM RHODE ISLAND
Caring, kind, understanding SWF, 53, blonde/hazel, loves the outdoors, music, dancing, poetry. Seeking SWM, 45-55, for friendship, possible relationship. ☎5336

CHERISH BUT KIDS PLAY
5'9", 120lbs, model blonde, soft, refined, well-carried, Film/PR/Nurse. Seeking tall, upper, highly successful, rapport, Faith? Tan trench? Privacy, quietness. NY ☎4770

GuysseekingGals

NO BULL
Very handsome, warm, strong SWM, very young-looking 46, professionally established, seeks attractive, intelligent SWF, for long-term relationship. Only sincere replies wanted. ☎5344

HE DA' MAN
Wanted: woman of color, 24-38, for passionate adventure. Intelligent, charismatic, focused and fun-loving professional male, 5'7". Call me, you'll be glad you did. ☎5487

HERE I AM
Intelligent, caring, compassionate SWM, 26, 6', 175lbs, brown/black, enjoys socializing, movies, shopping, dining out. Seeking SWF, 21-26, for friendship, possible long-term relationship. ☎5643

NICE GUY...
Smart, funny, caring SWM, 22, N/S, seeks honest, caring, intelligent SF, 18-22, with good sense of humor, for friendship first, possible LTR. ☎5713

ANY COOL GIRLS?
Down-to-earth, funny, ambitious, compassionate SWM, 26, 5'8", athletic, black/brown, enjoys going out in Boston, movies, travel. You: sweet, down-to-earth, independent, fun, honest SF. ☎5667

DANCE?
SWM, can dance, wants partner for dancing anywhere. Clubs, salsa, whatever. Classical music fanatic, travels, cooks, looking for someone with attitude to put up with my jokes. Me: 6'1", fit, 38. You: 20s-early 30s, fit. Musician/voice a plus. ☎5486

BODY BUILDER...
seeks long-term relationship with muscle girl. Me: 37, 5'10", 278lbs, solid, brown/blue, tattoos. You: 34 or younger, know the lifestyle, and can handle being pampered and adored. ☎5416

FIBROMYALGIA
Humorous, handsome, creative, professional SWM, 39, 5'11", 170lbs, with Fibro, seeks empathetic female, 23-50, with Fibro, for mutual support, understanding, and fun times. ☎2420

SUBMISSIVE
This honest and sincere, submissive SWM, 51, would like to share, the ups and downs of life, with a dominant WF, in a relationship, based on female superiority. In addition to being trained for your sexual whims, I would love to share dining, films, , good-conversation, music, fox woods, golf. ☎5972

FUN-LOVING
SBM, 32, 5'7", 160lbs, light skin, bald, brown eyes, enjoys sports, dancing, fishing, outdoors. Seeking fun-loving S/DF, 25-40, good listener, with sense of humor. ☎5973

MYSTERIOUS MUSIC
Independent, sincere, quiet, warm-hearted, kind, humorous, offbeat, quirky SM, 30, 5'11", 175lbs, brown/blue-green, athletic build, seeks female to reflect these qualities. ☎5945

NO KIDS, PLEASE
Youthful, tall, fit, attractive, artistic SWM, 32, brown/brown, non-smoker, dry sense of humor, enjoys music, skiing, exercise, fine dining. Seeking compatible SWF. ☎5804

TALL DARK HANDSOME
SWM, 30, 6'3", fit, handsome, laid-back, independent, funny, non-materialistic, grad-student, likes music, travel. Seeking cute SWF, 24-33, for casual dating. ☎1835

GREAT GUY
Athletic, good-looking, shy, sensitive, romantic professional SWM, 41, 5'11", 170lbs, brown/blue, enjoys the outdoors, hiking, old cars, scuba diving. Seeking special, attractive, fit professional SWF, with similar interests, for long-term relationship. No children. ☎5606

NO HARM IN LOOKING
SWM, 25, 6', 175lbs, from North Shore, seeks fun, easygoing female, 21-25, who is athletic, enjoys movies, music, and just relaxing, for possible relationship. ☎5648

!!!
Educated, intelligent, outgoing, fun-loving SWM, 24, 5'7", brown/brown, non-smoker, seeks attractive, smart SF, 22-27, for dating, possible LTR. ☎5617

GIVE ME A CALL
Educated, athletic SWM, 28, 5'9", blond/blue, non-smoker, seeks outgoing, fun-loving, intelligent, compassionate SF, 20s, for friendship first. ☎5627

UNFORGETTABLE
Thoughtful, attractive, fun, flexible, intimate, passionate, laid-back, funny, nice guy, bad boy professional SWM, 29, seeks someone who will talk, laugh, and play with me. ☎4628

HEART OF GOLD
Vaguely intellectually inclined, Indian-esque, tech boy, 26, dark/dark, dark-skinned, silly sense of humor, seeks fun-loving woman. ☎5472

FUN GUY
Fun, energetic, professional WM, 40, likes working out, athletics, movies, games, dining, skiing. Seeking fit, spunky, honest, funny, sarcastic, outgoing female, 24-40. ☎5410

KINDRED SPIRITS
Cute, nerdy boy, late-20s, seeks romantic girl for playful, creative, intelligent, passionate, unconventionally eclectic, curiously mystical, imaginatively spiraling fun. ☎4812

TOP 10 REASONS
to respond! 10-integrity/character. 9-self-aware/spiritual. 8-tall/fit. 7-romantic/sensual. 6-very handsome. 5-educated. 4-can cook. 3-polished/positive. 2-successful. 1-sense of humor. Seeking SF, 32-47. ☎5224

BEWITCHED...
bedazzled by you. Witty cosmopolyte, very attractive, trim, patient SWM, 40s, 6', shares the mirror, accommodates your sensitivities, film, dance, frolic. ☎9659

WEST OF BOSTON
Tall, above average, good looking SWM, 29, dirty blond/green, seeks open minded, mature, humorous, feminine woman, for possible relationship. ☎5941

NO TIES FOR NOW
Cute, financially secure, skin color blind arts lover, 32, 5'8", 140lbs, musician, seeks simple, fun woman for good laughs, tasty dinners, and misty mornings. ☎4093

CUTE LATINO
SM, 31, 5'9", seeks fun-loving, adventurous SF, 20-33, for Latin dance, good walks, theater. ☎5884

ONE THING MISSING
Someone to enjoy life with. SWM, 28, 5'7", 120lbs, somewhat shy, sense of humor, seeks small/average SF. I'm a college graduate, love traveling, skiing, music, concerts, going out or staying in. ☎5665

DOES HONESTY COUNT
SWM, 35, 5'10", brown/brown, average build, attractive, intelligent, non-smoker, with sarcastic wit and herpes. Seeking attractive, fit, understanding, independent SF who enjoys the simple things in life. ☎5652

BEAUTY/TRUTH
SM, 31, loves NPR, jazz, literature, exercise, teaching (my job), friends, long talks. Seeking compassionate, athletic, attractive, intelligent woman, 22+, for friendship or more. Let's explore beauty and truth together. ☎5671

SOMEBODY SPECIAL
Down-to-earth, humorous SBM, 27, 6'4", 215lbs, enjoys outdoor activities, biking and being with someone special. Seeking SF, 24-30, small/medium build, similar qualities/interests, friendship, maybe more. ☎5415

THE SWEETEST
Charming, outgoing DWPM, 32, 5'8", light brown/green, loves dancing, music, humor, movies, spicy food, moonlight. Seeking fun-loving, energetic SWF, 25-35, to enjoy good times with. ☎5388

FIT, FUNNY, CUTE
Energetic, intelligent, attractive, youthful SM, enjoys working out, good food, theater. Seeking SF, 25-30, for outdoor fun. ☎5478

ONE-OF-A-KIND
Educated, athletic, very good-looking Italian SWM, 25, brown/green, N/S, occasional drinker, seeks SF. ☎5442

CAPE VERDEAN WIFE
Attractive SM, 37, 5'10", 170lbs, seeking attractive, slim, sexy, petite, SBF, 27-35, for committed long-term relationship, leading to marriage. Serious replies only. ☎3705

READY
Attractive, intelligent, loving, family-oriented DWM, 49, varied interests, seeks female, 30+, same qualities, for dating, companionship, sharing life. ☎5963

MULDER FOR SCULLY
Fit, clean-shaven SM, 27, 6', 175lbs, brown-blond/blue, likes running, beaches, playing guitar, music, poetry, movies, cats. Seeking sane female, kids ok. ☎5957

CARING & LOVEABLE
Nurturing, sharp SWM, 39, self-employed, family-oriented, spontaneous, lots of fun, enjoys sports, candle lit dinners. Seeking partner/best friend for finer things. Don't forget me! ☎2247

KNOWING THE SCORE
At 64, Good-looking, strong, handsome SWM, 5'8", 179lbs, enjoys dining, dancing and bowling. Seeking slim, attractive SWF, 25-36, under 125lbs, for dating. ☎4908

GREAT GUY
Attractive SWM, 38, 5'9", 190lbs, brown/brown, goatee, likes movies, classic rock. Seeking great gal, age open, for relationship. ☎5818

DANCE PARTNER?
Seriously! Charming, slim, attractive East Indian man from the UK, 32, 6'2", PhD, cosmopolitan, erudite, seeks sexy, slim, intelligent female, 20-37, for good company. ☎5786

PARANOID ANDROID
Extremely handsome SWM, 24, blond/blue, seeks dark, foreign woman, 18-24, for giggles and good times. ☎5802

MASCULINE !!
Ruggedly handsome, secure, fit SWM executive, seeks slim SWF 36-47, 5'3" - 5'6", for good times, friendship, possible LTR. ☎9658

SM, 33, seeks SWF, 25-45, for fun and friendship. ☎5772

SEEKING FRIEND?
SAPM, 32, enjoys movies, music, cooking, culture, nature, outdoors. Seeking independent, open-minded, fun-loving SF for friendship. ☎5152

HELLO THERE!
Incredibly dependable, loyal SWM, 28, N/S, no children, seeks female, 19-27, for fun, friendship, possibly more. ☎4865

CUTE AND CHARMING
Single Bi-racial male, 29, physically challenged, enjoys British television and B-movies, seeks SWF, 21-35, for friendship, maybe more. ☎5748

BIKER GIRL WANTED
Looking for that girl on a mountain bike, not on bike paths, not afraid to go down steep hills. DWM, 37, 5'7", 180lbs, seeks non-smoker, light drinker, 30-40. ☎5670

BE MY MEG RYAN?
Educated SAM, 24, computer technician, seeks SF, 20-28, occasional drinker, loves mountains, the spring, movies, rain, music. Seeking intelligent, attractive, outgoing SF, 20-28, for relationship. ☎5615

BROWN & CUTE
Sincere, outgoing SBM, 31, 6'1", 235lbs, brown eyes, enjoys water activities, night skiing. Seeking outgoing, honest SW/HF, 25-30, petite to medium build, with similar interests. ☎5579

BRAVEHEART
Scottish WM, 30s, romantic, affectionate, non-smoker, non-drinker, Unitarian-Universalist, seeks compatible female, 25-45, for movies, intense conversations, quiet nights and hopefully long-term relationship. Boston Area. ☎5645

LETS HAVE FUN
Easygoing, humorous SWM, 29, 5'8", non-smoker, seeks slim SW/HF with a great sense of humor, for friendship first. ☎5618

NEEDS A BLONDE
Educated DWM, 43, 6', brown/blue, non-smoker, father, seeks slim spontaneous, energetic, fun-loving, tall, blonde SWF, 18-25, for adventure. ☎5626

SLIGHTLY CHARMING
Financially secure WM, 39, currently pursuing masters, seeks fallen angel into philosophy and flea markets. Flowers, love notes, breakfast in bed? I'm right here. ☎5613

SEEKING...
Cute SWM, 21, 6'2", 180lbs, seeks cute, attractive, adventurous SF, 19-25, for friendship and more. ☎5471

ARMENIAN
Business owner: intelligent, attractive SWM, 33, 5'11", 195lbs, seeks average, easygoing female, 20-45, for lasting relationship. ☎4802

LOOKING FOR FUN
SWM, 25, seeks SWF, 19-30, for fun and relaxing relationship. Serious replies only. ☎5577

!!!...
Self-employed DWM, 36, 6'10", brown/blue, athletic build, N/S, college grad, seeks SF, 18+, for friendship, possible LTR. ☎5585

FRIENDSHIP NEEDED
Relationship hungry SWM, 32, 5'7", 145lbs, strong silent type, seeks emotionally open female for friendship and for sharing simple pleasures. ☎5008

SPRING'S COMING
SWM, 41, 5'10", seeks fun-loving, kind, attractive, independent, considerate woman with great sense of humor and compassion. Seeking someone to share life's adventures with. ☎5539

PLEASANT GUY
Happy-go-lucky guy, 26, seeks company of understanding, easygoing girl who appreciates the humor in things. Friendship or more. ☎5555

TALL AND DARK
Very handsome SPM, 6'3", 215lbs, very fit, witty, great cook, seeks drop-dead gorgeous gal, physically fit, confident, stable, with good morals. Boston/North Shore. ☎5558

JUST A NICE GUY
SWM, 30, not into games, likes laughter and fun. Seeking the company of a female, 25-30, with heart, personality, and strong mind. ☎5562

MY COUNTERPART
College-educated SWM, 44, boat-owner, salt water fisherman, great cook, construction worker, no dependents, seeks tall, slim, SF with similar qualities, for long-term relationship. ☎5516

I WANT A LOVER...
that won't driver me crazy. Sexy, fit, intelligent, spiritual SM, 40s, non-smoker/drinker, vegetarian, therapists, loves Harleys. Seeking SF for committed relationship. ☎5569

BORED IN BOSTON
SWM, 20, into coffeehouse poetry, concerts, wild and dangerous nights. Seeking a girl, 18-35, for friendship, fun, and companionship. Must be open-minded, funny, fairly attractive. ☎5480

FUNKY GIRL?
SWM, 34, 5'7", 142lbs, long brown curly/hazel, with great sense of humor, in good shape, guitarist, well rounded/traveled, enjoys motorcycles to wine tastings. Seeking soulmate! ☎5424

NOT BATMAN BUT...
looking for Catwoman. SM, 31, N/S, likes biking, hiking, fishing, kayaking, golf, softball, Newport, beaches, Nantucket, camping, foliage, cars, learning. Seeking professional, educated woman, 25-33. ☎5408

FRIENDSHIP FIRST
SM, 39, 5'10", blond/hazel, enjoys outdoors, mountains. Seeking SF, 30s, for casual dating. ☎5434

COLLEGE GUY
Down-to-earth Italian SWM, 23, blue eyes, former football player, seeks cool, sexy girl for fun, friendship, casual relationship. Dark hair/eyes a plus! ☎5483

ENERGETIC WOMAN?
Educated SWCM, 24, occasional smoker, seeks fun, outgoing SF, 18-30, no kids. ☎5446

SEND ME AN ANGEL
Educated SAM, 34, N/S, loves Jesus, travel, astronomy, fishing, camping, conversation. Seeking honest, similar woman, 26-32, who loves Jesus. ☎5455

SINGLE MAN
Handsome, romantic, healthy, self-employed, humorous SM, 56, homeowner, enjoys gardening, cooking, outdoors. Seeking insatiable, passionate lady, 20-35, for my soulmate. Children ok. ☎5488

SEEKS ATHLETIC SWF
Down-to-earth, athletic, attractive SWM, 48, 6'3", 200lbs, enjoys sports, Boston and much more. Seeking attractive SWF, to enjoy what life has to offer. ☎2846

WHITE MALE, 32
Muscular and cute SM, black/green, seeks female, 30-50, to relax with. You won't be disappointed. ☎5391

MISSION POSSIBLE
Enjoying good times, friendship, companionship, romance. Begin adventure on land, sea, air, exploring beaching, restaurants, boating, fun places, with white male, early 50s. South Shore. ☎4670

BUSTY IS BEAUTIFUL
Young-hearted, active, outgoing SWM, 5'6", 150lbs, brown/hazel, clean-cut, nice physique, many interests including dining, shopping, working out. Seeking well-endowed female, 20-40, who wants a commitment. ☎1419

Sincere, fun-loving but career-oriented and family-focused SWM, 28, seeks like-minded SWF, 20-35, who wants to share life and love. ☎2361

LONELY
Intelligent, decent, good-looking DWM, 56, seeks soulmate for serious relationship. Age and race open. Be attractive and emotionally available. ☎3349

Minute Man at Club Cafe Party Pics

The Love Squad: ML & Suzanne with Club Cafe's Cliff & Joe

(Wish You Were Here.) The guys pose for our camera.

LET'S ENJOY SUMMER
Adventurous, loving, tall, dark, handsome, fit SWM, 40s, non-smoker, enjoys travel, boating, dining, dancing, affection. Seeking attractive, thin, long-haired WF. ☎5258

SOMEONE NORMAL
Attractive WM, 37, 5'9", 155lbs, enjoys music, good pubs, quiet times. Seeking fit, honest, affectionate, normal, caring WF, 29-35, like myself. ☎5093

DANCE FOR LIFE
Share my dream of the dance for life handsome medical professional if you're a petite female, 40-53, who loves laughter and hot fudge. ☎5875

R U A FEMINIST?
Jewish male, 23, cute, sweet, funny feminist, likes food, travel, photography. Seeking strong, feminist woman, 21-28, preferably Jewish. Let's met and have fun. No pressure. ☎5722

SONGWRITER
Handsome , creative, down-to-earth SWM, 33, 6'2", 195lbs, dark/hazel, good sense of humor dark/hazel Seeking realistic, petite, sexy woman, 21-35, for dating. ☎5775

RETIRED EMO KID
Dark, tall, handsome SM, 27, seeks punky SF, 21-35. I like AC/DC, Tortoise, do you? ☎5763

BE MY VALENTINE
Handsome, athletic, fun, romantic, passionate SPM, 41, 6', 215lbs, athletic, baby blue eyes, seeks attractive, adventurous female, 30-43, height/weight proportionate, for long-term relationship. ☎3999

FULL-FIGURED?
Eclectic Englishman, scientist, 45, tall, slim, long hair, blue eyes, short beard, loves motorcycles aviation, music, etc. Seeking intelligent, voluptuous, vivacious, curvaceous lady, 30-45. ☎5055

ALL OF THE...
good headlines were taken. SWM, 26, non-smoker, consultant, enjoys clubs, snow boarding, sporting events, exhibits. Seeking fun-loving, outgoing, laid-back, intelligent SF, 21-25, medium build, for relationship. ☎5622

LET'S TALK
DWPM, young 39, 5'8", 150lbs, athletic, brown/brown, non-smoker, non-drinker, responsible, financially secure, active, enjoys biking, skating, movies, dinner, dancing. Seeking S/DWF, 28-35, with similar interests. ☎5636

THE REAL DEAL
SWM, 26, aggressive, sensitive, loves music, travel, cartoons, seeks cute, spontaneous, partner in crime, 24-30, to experience love, life, and happiness. Hip-hop lover a plus. ☎4177

SUPERSTAR DJ
Slim SWM, 26, shoulder-length brown hair, seeks smart, honest, sweet, sexy SF, 21-30, to be the yin to my yang. Must like dancing/electronic music. ☎5719

GOOD LISTENER
Nice, fun-loving, open-minded, caring, honest SWM, 30, into music, writing, reading, exercise, trying new things. Searching for honesty, compassion, open-mindedness in a SF, 25-32. ☎5638

SEEKS DEVOTED MOM
Successful, handsome, family-oriented DWPM, 47, seeks attractive, fit female, devoted mom, for long-term relationship, adventure, fun, and romance. ☎5634

BE MY PLAYMATE?
Recently divorced professional white male, 37, looking to find outgoing and adventurous lady for fun & excitement. ☎5554

FIRST THINGS FIRST
Hard-working, handsome gentleman, BM, 25, 5'9", enjoys movies, sports, bowling, and billiards. Seeks a lady with a charming personality, great smile, and positive attitude. ☎3859

CUTE AND SINGLE
Handsome, smart, sensual man, 23, likes music, movies, philosophy, travel. Seeking intelligent, young lady, 18-28, with similar interests. ☎5401

SUBMISSIVE MALE
45, 6', good shape, college graduate, considered handsome and funny, seeks strong-minded woman, who enjoys exploring her dominant side. Smoker, social drinker ok. ☎2844

ARTISTIC GUY
Handsome SWM, 37, 5'8", brown/hazel, plays piano, enjoys photography, arts, walking, tennis, ocean, movies. Seeking open-minded, fit, humorous, playful SF, 30-40, friendship, maybe more. ☎9151

NON-ORDINARY
SJM, 42, learned, artistic, funny, reliable, interested in hiking, chess, magic, mythology, and unorthodox Judaism. Seeking non-ordinary woman of unrecognized merit for long-term relationship. ☎2169

I GET ROAD RAGE...
but i drink hot chai tea to chill out! Me: artistic, adventurous, attractive SWM, 28. You: attractive, interesting female, 18-26. No zombies! ☎4099

DO THE RIGHT THING
Educated, articulate, strong black man, 27, born and raised in Virginia, likes golf, exercise, travel, fine dining. Seeking honest lady, 18-37, who is beautiful inside and out, for long-term relationship. ☎5865

IF YOU'RE SINGLE, WE'RE FREE! TO PLACE YOUR FREE PERSONAL CALL 859-DATE OR EMAIL PHOENIXPERSONALS@PHX.COM OR GO TO WWW.THEPHOENIX.COM AND "CLICK" PERSONALS

Phoenix Personals

TO PLACE YOUR FREE PERSONAL CALL 617-859-DATE

TO RESPOND TO PERSONALS CALL 617-976-3366 CALL COSTS $2.19 PER MINUTE. MUST BE 18+. OUTSIDE GREATER BOSTON CALL 1-900-370-2015

Guys seeking Gals

CUTE ITALIAN
Good-looking, clean-cut SWM, 35, 6', 195lbs, dark/brown, good shape, enjoys sports, arts, movies, music, dancing, outdoors, beach. Seeking SWF, similar interests, possible long-term relationship. ☎5759

VERY ROMANTIC
Humorous, affectionate SWM, 43, seeks fun-loving, outgoing, commitment-minded SF sweetheart for lifetime of hugs, kisses, dancing, romancing. Serious calls only. ☎9031

CREATIVE CLASSY
Fit, single black musician, 59, 6', non-smoker, great sense of humor, seeks female 39+, for dating, possible long-term relationship. ☎3636

STOP! READ THIS !
SWM, 24, 5'6", 190lbs, looking for SWF, 21-27, in Boston area. Coffeeshop poet/musician seeks similar woman. Be somewhat outgoing, creative, make me smile and think, like walking the city. ☎5964

SEARCHING...
Fit, attractive, educated DWPM, 47, 6'3", 190lbs, brown/brown, financially secure, enjoys music, sports, reading, weekend trips, snowball fights. Seeking colleged-educated, attractive, confident SF, with similar interests, for friendship, possible long-term relationship. ☎5987

GLITTERING PRIZE
SWM, 30, trim, clean-cut, enjoys '80s modern rock, restaurants, movies, concerts. Seeking classy, feminine, music loving SWF, 25-32, for dating, possible long-term relationship. Petite/slender preferred. ☎5886

ARE YOU READY?
SBPM, 35, enjoys ping pong, long walks, long drives, being by the ocean, animals, reading novels. Seeking SW/B/HF, 25-35, at least 5'7", who loves life. ☎5885

FEELINGS MUTUAL
Seeking to share, aspire, enjoy, grow with a woman of grace, intelligence, vitality. Favorites include art, architecture, music, sports, socializing, politics. Looking long-term. ☎1789

SPECIAL SOMEONE
SM, 45, likes movies, walks, museum, sports. Seeking SWF for spending quality time together. ☎2387

WAITING FOR YOU
Relaxed, lively SJM, 49, enjoys sports, movies, reading, dining. Seeking S/DJF, 35-50, similar interests, for possible long-term relationship. ☎2373

LOVE AND ROMANCE
Handsome SBM, 40, gentle, affectionate, understanding, would like to meet a classy SWF, who likes to enjoy life. ☎3803

NOT YOUR AVERAGE
Passionate Celt, 45, 5'9", full of energy and conviction, enjoys nature, social/political change, laughter. Seeking adventurous SF, 30-45, with similar passions. ☎5496

SHOEGAZING...
dilettante. Male grad student, 27, into britpop/indie music (B+s, Suede, Yo La Tengo, Nick Drake, 4AD), films (Lynch/TP, Hitchcock, Kubrick), books, guitar, seeks cool female for gigs, films, pubs. ☎5805

A KISS?
Recently SM, 31, N/S, part-time grad student, artist, enjoys travel, museums, working out, clubbing, walks. Seeking SF, 23-23, with similar interests, for friendship, possible LTR. ☎5753

FUN AND FRIENDSHIP
Attractive SWM, 51, seeks bright, attractive lady, 30-45, for exploring, friendship, possible long-term relationship. Let's find our treasure. ☎5789

NEW ADVENTURES
SWM, 39, 5'11", 193lbs, enjoys venturous, comedy, sports, trying new venturous things. Seeking SF, 22-50, for long-term, monogamous relationship. Please call. ☎2768

BEEN BURNED
I'm tired of being hurt. Any nice women out there? SWM, 23, non-smoker, seeks female, 18-27, who won't burn me. ☎5727

CUTE AND HAPPY
Unique, eccentric genius, 29, 6'1", 160lbs, likes science, cats, photography, long walks, conversation. Seeking bright, happy woman, 20-35, for life partnership. ☎5728

STILL SEARCHING
Athletic SWM, 30, enjoys outdoors, sports, beaches, fishing, camping, quiet nights, romantic walks, good conversation. Seeking female, 20-35, with similar interests. ☎5729

RITES OF SPRING
Psychedelic satyr seeks New Age nymph for Rites of Spring: sophisticated hedonism, ritual magic, deep Tantric meditation/yoga, massage, dancing. Me: WM, 42, 5'8". You: 20-55, race/body type unimportant. Be brave, beautiful. ☎5666

FUN AND CRAZY
Friendly guy, 23, big into art, music, playing guitar, being open-minded, deep discussions, crazy nights, girls who like good times. Seeking female, 18-25, for anything. ☎5598

TERRIFIC CATCH!
Sexy, dedicated SWM, 43, brown/blue, loves music, animals, romantic dinners. Seeking attractive, slender SF, non-smoker, who loves life and is searching for a great man. ☎4993

ADVENTUROUS
Intelligent, independent, adventurous musician/writer, 21, likes getting lost in the woods. Seeking female, 18-25, with a free spirit, who can challenge, engage, and intrigue me. ☎5543

FRIENDLY FELLOW
SWM, 27, non-smoker, spends lots of time pondering the nature of nature. Seeking female, 21-31. Tell me what you think of life on this planet! ☎5553

ALONE & PARTICULAR
DBM, 55, 6'4", 230lbs, younger-looking, small business proprietor, theatrically involved, seeks common thinking, a little old-fashioned S/DWF, 40-60, for friendship initially, romantic possibilities thereafter. ☎4804

DOWN-TO-EARTH
Sarcastic, witty SWCM, 27, N/S, interests include politics and law, enjoys movies, dining out. Seeking SF, 21-29, for friendship first, possible committed LTR. ☎5720

HERE I AM
Hardworking WM, 31, no children, light smoker, seeks female, 26-33, to settle down with. We should meet! ☎5637

HONEST AND SINCERE
Outgoing, energetic SWM, 24, 6'1", 185lbs, brown/brown, enjoys working on cars. Seeking S/DF, with similar qualities, for friendship first, possible long-term relationship. ☎5674

ON SOCIAL SECURITY
Bi-polar, spiritual SWM, 53, looks younger, 5'9", 165lbs, blonde/blue, seeks Boston area S/DF, any race, medium build, who has character, good personality. ☎3571

ARCHETYPES
Free-spirited, affectionate, slim, attractive SWM, 44, non-smoker, paralegal, loves music. Seeking active, intelligent, adventurous, confident, kind, optimistic, successful SF, 38-51, for relationship. ☎5631

HEART-WARMING
Gentle SWPM, 35, 5'6", 135lbs, loves hiking and travel. Seeking petite SWF, 20-35, who enjoys good conversation and laughs, for active partnership. ☎5633

FRIENDSHIP/ROMANCE
Widowed HM, 47, 5'8", 180lbs, fit, single parent, seeks SF, for friendship, possible marriage. Children welcome. ☎5657

LAID-BACK
Down-to-earth, open-minded, attractive SWM, 5'8", 165lbs, enjoys the beach. Seeking soulmate in SWF, 24-40, for friendship developing into a possible relationship. ☎3392

HELP!
Single white male, 29, new to the area and curious about it! Seeking female friend to show me around. ☎5595

PLYMOUTH
SWM, 34, 6'4", blond with blue eyes, smoker, seeks female, 19-40, 5'-6'3", with slender build, for relationship. ☎5602

JUST LOOKING
SWM, 39, 6', brown/blue, enjoys outdoors, cooking, music, dining out, travel. Seeking SF, 30-42, with similar interests, for friendship, possible LTR. ☎5584

LETS SEE
SWM, 23, enjoys music, movies, walks around the city, quiet nights at home. Seeking SF, 21-24, with similar interests, for friendship, possible LTR. ☎5587

NICE GUY
SWM, 37, 6'3", 270lbs, brown hair, blue eyes, widowed father of two, likes movies, sports, Nascar. Seeking new friend, 25-38. ☎5546

ACTIVE, FUN GUY
SWPM, 28, 6'1", 195lbs, likes weekend trips, sports, hiking, mountain biking, camping, dining out, movies. Seeking female, 26-35, with similar interests. ☎5547

NON-SMOKER
College educated SWM, 32, 6', brown/hazel, likes kids but has none. Seeking female, 5'4"-5'8", blonde or dark-haired. ☎5548

PROFESSIONAL
Tired of travel, looking to settle down. SBM, 34, N/S, seeks Miss Right. She's always a lady, loves to laugh, and enjoys evenings out. ☎5551

NEW TO BOSTON
Seeking partner in crime! Very energetic SWM, 23, likes dance clubs. Looking for female to explore Boston with. ☎5557

OUT FOR FUN
SWM, 30, non-smoker, seeks female friend for casual relationship. Let's enjoy each other's company and take it from there. ☎5559

STILL LOOKING
Easygoing, humorous SWM, 42, loves life to the fullest, outdoors, biking, camping, hiking, nights on the town, quiet evenings. Seeking female, 35-46. ☎5560

BIG HANDS...
warm heart! SWM, 38, 6'2", well built, loves outdoors, autumn, cats, reading, art. Seeking female, 36-45. ☎5571

SEEKING ADVENTURE
Handsome SM, 42, 6', 200lbs, blond/blue, bearded, enjoys motorcycles, scuba diving, plays bass in local band. Seeking SF, 35-39, for relationship. ☎5509

SBM, 28, 6'1"...
165lbs, lost as a hopeless romantic! Enjoys music, drama, Andrew Lloyd Webber. Seeking romantic woman who wants to get to know a rare, nice individual. ☎5390

LONELY IN MASS
Laid-back, easygoing SWM, 26, smoker, enjoys reading, cooking, watching sports, clubs, bars. Seeking woman, 18-35, to spend some time with. ☎5441

LIFE'S TOO SHORT
SM, 31, 5'2", smoker/drinker, seeks SF for friendship first, possible LTR. ☎5444

MISANTHROPE
Educated SWM, 23, N/S, likes, dogs, film, 70's rock. Seeking similar SF. ☎5450

LIVE FOR TODAY
SWM, 31, N/S, enjoys good wine, cheap beer, dining in/out, movies, music, bike touring. Seeking SF, 25-35, who's glass is half full. ☎5456

READY!
SWCM, 38, N/S, enjoys walking on the beach, sports, movies. Seeking SF, 25-42, for possible LTR. ☎5458

MONEY PENNY?
Calm SWPM, 30, enjoys comic books, indie/punk music, pubs, soccer, sarcasm, cycling, literature. Seeking SF, 28-35. ☎5461

SEEKING MS. COFFEE
Tired of the bars, of flakes? Me too. SM, 33, 5'6", not afraid of being real, seeks woman to love. Metrowest area. No games. ☎5468

HOPELESS ROMANTIC
Loyal SWM, 46, 5'6", 175lbs, brown/hazel, enjoys the beach, sports, movies, dining out, travel, reading. Seeking SF, for friendship, possible long-term relationship. ☎5452

LIKE TO LAUGH?
SWM, 25, non-smoker, seeks female, 18-35, who enjoys life, laughing, smiling, new experiences, doing things, and just being. ☎5418

MY SOULMATE
Professional SM, 24, 5'7", black hair, brown eyes, likes music, movies and traveling. Seeking a female, 23-30, who is good looking and good hearted/minded. ☎5419

LOOKING FOR FRIEND
DWM, 33, 6'5", dirty blond hair, blue eyes, slender build, seeks Native American/W/HF, 5'-6'3", in the Maynard area. ☎5421

GOOD EVENING
DWM, 36, 6', light brown/brown, seeks a woman to share a lifetime of experiences with. Newburyport area. ☎5427

MOTORCYCLING
SWM, 33, seeks a lady, 25+, who likes riding with safety and enjoyment in mind. Friendship first and see where the road takes us! ☎5407

FRIEND OR MORE
WMP, 35, 57", 225lbs, brown hair, blue eyes, seeks female, 25-45, for friendship or more. No children. ☎5409

SINGLE IN LAWRENCE
SWM, 26, 5'9", light brown hair, blue eyes, social drinker, seeks female, 18+, for friendship, possible relationship. No kids. ☎5412

OCEAN ADVENTURER
WM, 54, enjoys beach walks, exploring quaint ocean villages and hideaways, fireplace cuddling, romantic candlelight dinners with romantic WF, 30-55. ☎2302

DANCE WITH ME
In search of an exotic beauty. Italian man, 33, seeks female, 18-33, to fill my life. Give me a call! ☎5398

LIFE ADVENTURE
SACM, 38, non-smoker, loves visual art, photography, Chinese brush painting, hiking, camping, walks on the beach. Seeking female, 25-40. ☎5402

JUST MOVED HERE
SAM, 31, new to Boston from Florida, looking to meet somebody new. Seeking female, 21-45, to get to know. ☎5403

SANE SEEKING SAME
SM, 29, likes movies, quirky people, books, occasional laughs. Seeking a very wacky, reasonably attractive woman, 25-36, who makes me feel like me. ☎5404

IDEA(L) PERSON
Multi-faceted, attractive SWM, 41, 5'11", 170lbs, aspiring song writer/comedy writer, seek creative type female, 23-49, for mutual support, encouragement, and "all that other good stuff". ☎2332

PHILOSOPHER TYPE...
with vision to the stars, seeks trim dreamer, doer. Childless, I enjoy children, grandparents, film, science, Bach, history, nature, more. Slim SWM, 55, 5'10", worships depth of character. Tell me about your heroes? ☎1600

WATERWORLD
WM, 54, enjoys beach, romantic candlelight dinners, fireplace cuddling, boating, movies, theater, cooking, exploring quaint ocean villages/hideaways in New England. South shore. ☎4671

SMART AND SEXY
SWM, 48, 5'10", musician, likes carpentry, outdoors, dining out, dancing, movies, travel. Seeking SF with similar interests for friendship. ☎5749

FREE WHEELING
SWM, 45, 5'11", 200lbs, brown/brown, mustache, full beard, enjoys antique cars, travel, camping, cooking. Seeking SF, 27-55, for dating, long-term relationship. ☎6170

JAMAICA PLAIN AREA
Instructor/trainer, horses, DWM, 47, 6', bald, built, would like to meet long-haired, independent, attractive female. ☎3115

Still waters run deep. SM, 49, 5'8", gentle, passionate, fun, Mediterranean colors, seeks attractive, family-oriented, earthy female, 35-45, to share yoga, gardening, inner life. ☎3950

FITNESS FEMALES
SWM, 33, 5'8", brown/brown, clean-cut, physically fit, Roman, seeks attractive soulmate, SWF, 25-35, for romance. Life's too short, be happy. ☎5576

ESSENTIALS FIRST:
"If you are a woman who genuinely admires, and seeks to practice Ayn Rand's philosophy, please call." N.Y. Resident. ☎9362

CANDLELIGHT SEARCH
Handsome, trim WM, 6', unmarried businessman, seeks sensuous, philosophical SF, 40s, who enjoys music, dancing, film, intense conversations. ☎1933

ON THE ROCKS
SWM, 27, 6', professional, into adventure (getting out of bed), fine dining (take out), stargazing (zoning out), muzik (the Ramones to Meatloaf), folklore, and bad dancing. Seeking female with twisted sense of humor and wicked smile. ☎4267

BLACK PRINCESS
Very attractive SM, 37, Taurus, seeks slim, sexy, honest African princess, 25-38, social drinker, for long-term relationship leading to marriage. Serious replies only. ☎5306

NO AVERAGE JOE
SWM, 27, 5'10", 165lbs, ultra-long brown/brown, lightly sarcastic, into motorcycles, outdoors, shooting pool, rock and roll. Seeking intelligent, mature, down-to-earth, attractive, affectionate S/DF, 24-34, who appreciates the little things. ☎5892

CUTE BOY
SWM, 23, enjoys working out, walks on the beach, dining out, movies. Seeking female, 18-28, for possible relationship. ☎5879

BLACK, MAGIC WOMAN
Good-looking SWM, 31, 5'11", 185lbs, black/green, laid-back attitude, enjoys dining out, dancing, traveling, sporting events. Seeking honest, full-figured SBF, 21-35, who is straight-up, for friendship or relationship. ☎5073

DEVOTED FATHER
Professional DWM, 35, 6', brown/blue, loves sports, travel, dinners, quiet evenings together. Seeking attractive S/DWF, 23-35, with similar interests, who loves kids. ☎5768

SENSE OF HUMOR
Attractive, healthy, young-looking, ambitious WM, 36, 5'11", 165lbs, positive, open-minded, secure, with varied interests, seeks same in attractive SAF, 21-30. ☎5746

ORDINARY GUY
Male seeks female who will go dancing with me with the band Max Creek at Lupo's Heartbreak Hotel. I also want to go to a nudist colony with you.Peace. ☎5956

GOLDEN OPPORTUNITY
Well-educated SWPM, 29, occasional smoker, seeks SF to have fun with, for friendship first, possible LTR. ☎5944

HYPER? PERFECT
Career-driven, outdoorsy, hyperactive, well-educated SM, 26, N/S, seeks active woman, 21-28, who enjoys cooking, long walks on the beach. ☎5916

EVERYTHING MATTERS
Handsome, loyal, dark-haired, well-dressed, well-built, peaceful, well-mannered, handy SWM, 38, 5'5", 160lbs, awesome cook, guaranteed to make a woman, 20-38, very happy. ☎5912

BROKEN HEART
SWM, 24, smoker, enjoys music, hanging out, local bars, playing pool. Seeking SF, 18-30, for friendship, possible LTR. ☎5890

QUALITY WOMAN SOUGHT
Stimulating, secure, sensitive, witty, open, earthy, interesting, eclectic, slow-handed, easy touch DJPM, seeks comparable, tall, attractive, healthy, warm, honest, spontaneous, together, playful, unencumbered S/DWPF, 53-64, for long-term relationship. ☎4776

TOP 10 REASONS
to respond! 10-integrity and character. 9-self-aware and spiritual. 8-tall, in great shape. 7-romantic and sensual. 6-very handsome. 5-educated. 4-can cook. 3-polished and positive. 2-successful. 1-sense of humor. Seeking SF, 32-47. ☎3949

SINCERE & RELIABLE
Slim SWM, 60, 5'6", enjoys movies, walks, music, dining out and some travel. Seeking a slender S/DWF, 37-58, non-smoker with good morals for long-term relationship. ☎4630

SO...
remember in quiet you knew what you needed? It wasn't about money, unreal expectations. It was about touching, intelligence, laughter, soul, attraction, truly there. Well? Wanting same. ☎5254

NURTURING & CARING
Big-hearted, family-oriented, sharp SWM, 39, tons of TLC, loves candle lit dinners, sports. Seeking soulmate/partner to share finer things. Scoop me up. Thanks. ☎2249

HARD TO FIND
Refined, unpretentious, spontaneous, handsome DWM, 44, 5'10", brown/blue, seeks attractive, smart woman who enjoys life and likes to have fun. ☎3808

CUDDLE ME!!!!!!
SWM, 21, N/S, enjoys movies, music, hanging out. Seeking kind, honest SF, 18-24, with similar interests, for friendship, possible LTR. ☎5776

SEEKING RELATIONSHIP
SWM, 27, N/S, college grad. seeks intelligent, attractive SF, 19-28, for friendship, possible LTR. Serious replies only. ☎5779

INTERESTED?
Athletic guy, 20, N/S, enjoys working out, sports, reading, dining out, movies, music, dancing. Seeking athletic, attractive SWF, 18-23, for friendship, dating, possible LTR. ☎5780

SINGLE IN RI
Fit, attractive, artistic SM, 37, enjoys rollerblading, hiking, beaches, dining out, theater. Seeking SF, 18+, with similar interests, for friendship, possible LTR. ☎5781

LIFE, A JOURNEY
SPM, 33, 5'11", 200lbs, enjoys quiet times, conversation, shared activities. Seeking SF, 23-45, with similar interests, for friendship, possible LTR. ☎5862

RIVER OF LIFE
Sincere DBM, 51, 5'8", 260lbs, occasional drinker, smoker, drug-free, seeks sincere woman, 45-55, for long-term relationship. Children ok. Race unimportant. Must feel the same way that I do. ☎3638

GOLF & DANCING
Quiet, educated, nice, young SWM, 22, N/S, loves sports, friends. Seeking SF, 18-50, with similar interests. ☎5764

SEEKING MRS. ROBINSON
Attractive, athletic, college-educated SWM, 22, 5'9", N/S, brown/brown, student, seeks SF, 30-40s, for a relationship. ☎5765

I'M FOR REAL
Romeo seeks Juliet. SWM, 22, N/S, seeks SF, age open. I enjoy hugs, so don't hesitate. ☎5766

REAL PERSON
Long brown hair, blue eyed musician, 5'7", 150lbs, looking for truth, homer, and loyalty, (maybe i should get a dog) Are the an real SF, 21-40. ☎5808

Ask the Advice Goddess BY AMY ALKON

Hot To Not

I'm a single mother in my late twenties with a history of terrible relationships. I finally met a perfect gentleman -- a sweet, loyal guy about my age. There are two problems: He doesn't like public displays of affection (even holding hands is a problem). Also, he wants to remain a virgin until he gets married -- his parents raised him to wait. Now, I'm a very sexual person, but it's good for me to base a relationship on something other than sex. Still, it's hard for me to feel wanted when I spend the night at his place and we don't even kiss. Am I being selfish for wanting more physically? I don't mind the lack of sex so much as the lack of affection. How can I approach him about this so he won't feel I'm attacking his morals? --Sexless

Surely, all the big porn stars have done it at some point in their lives: hand-holding, that is. One minute, your boyfriend's grabbing your hand in the movie line; twenty minutes later, he's out in leather hot pants working the street corner. At least, that's the way he sees it.

Maybe you've found yourself a man of principle. Or maybe you've found yourself a man without a sex drive hiding behind a principle. There are virgins out there who trust themselves to practice unprotected public hand-holding and more without sliding down the slippery slope into the province of "Everything But." (Everything Buts practice "abstinence" by doing sexual stuff that would make the Whore of Babylon blush, but still proclaim themselves virgins...technically speaking.)

In a way, chastity worship is a result of gardening. Our hunter-gatherer ancestors had little in the way of possessions, since it would have been difficult to drag 20-inch TV's across the plains. Their children were raised by the whole band, so it didn't much matter who went behind the bushes with whom. But, once people turned agricultural, there were carrot patches and SUMC's (Sport Utility Mule Carts) to pass down. "[Upon] the chastity of women," observed Samuel Johnson in the 1700's, "all property in the world depends." In support of the (soup) stock market, religion and culture became chastity cheerleaders, and eventually, men also got swept up in all the un-fun.

The economic reasons for virginity crumbled with the invention of reliable birth control and DNA testing, but religion and culture refuse to uncross their legs. Unfortunately, with marriage happening later and later these days, some find themselves clinging by their fingernails to the virginity bandwagon well into their thirties. Not a good thing. Frankly, if more people had more sex, there would probably be less road rage.

Getting back to your hands-free friend: I'm no virginity expert (please, no hooting), but it's unlikely that this guy is simply waiting 'til the "I do's" are done to start swinging naked from the chandelier. Express interest in hearing his views, listen, then tell him how you feel. You might squeeze the occasional handshake out of him...in the privacy of his home. Just don't count on staying up all night thumb-wrestling.

The most important question is one you should ask yourself: As a woman who considers herself "very sexual," how compatible are you, ultimately, with a guy who considers his palm one of his "privates"?

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GuysseekingGals

NURTURING NEEDED
Easygoing SWM, 47, good personality, on disability, veteran, enjoys C/W, walks(don't drive), movies, and cooking. Seeking S/DF, 35-48, with similar interests, smoker okay. ☎5820

BEACH FAN
SWM, 45, seeks tall, thin SWF, 30-40, who's into art, the blues, movies, antiques, biking, museums, Sinatra, the beach, and going parkin'. ☎5828

FRIENDS
Attractive DWM, 40, height/weight proportionate, non-smoker, likes staying fit and active. Seeking S/DF, non-smoker, for conversation, dining, movies, etc. Lincoln area. ☎3489

GOOD COMPANY
SWM, 45, 5'10", 165lbs, fit as a fiddle, with no kids. Are you sensuous, curious, a little reserved, 25-40? Race/ethnicity a non-issue. Music, arts, compatibility, and intimacy. ☎8765

HONEST & SIMPLE
SWM, 28, 6'2", 185lbs, brown/blue, enjoys outdoors, mountain biking, snow and waterskiing, hiking, movies, music, good friends. Seeking SF, 25-32, with similar interests, for dating. ☎5914

GREAT GUY
SWM, 38, N/S, college grad, seeks SF, 18+, for friendship, possible LTR. ☎5917

NEW TO THE AREA
Friendly, funny, honest SWM, 21, 5'3", 135lbs, enjoys the outdoors, theatre, and all music. Seeking SF, 18-24, for friendship or dating relationship. ☎5918

BLAH, BLAH
Not perfect, doesn't work out or go to church, likes to tear the city up, dance, party, works and plays hard. Needs height/weight proportionate SWF, 30-40, to do it with. ☎4528

WHERE R U?
Good-looking WPM, 23, likes travel, soccer, working out, driving, movies, television, relaxing. Seeking fit, attractive woman, 18-27, who can keep me happy. ☎5880

TOP 10 REASONS
to respond! 10-integrity and character. 9-self-aware and spiritual. 8-tall and in great shape. 7-romantic and sensual. 6-very handsome. 5-educated. 4-can cook. 3-polished, positive. 2-successful. 1-sense of humor. Seeking SF, 32-47. ☎5225

NEW TO PORTLAND
Fun-loving, outgoing SWM, 32, seeks same in honest, sincere, attractive SF, 18-35, for friendship first, possible LTR. ☎5778

LIKE LIVIN' 24/7?
SWM, 38, enjoys hiking, camping, rafting, and indoor activities. Seeking SF, 25-40, who can match my pace. ☎5761

TO DREAM
SWM, 23, seeks eccentric friend or lover, 19-28, who doesn't fit with society. Let's blaze our own path, break the molds, and learn about the myriad of possibilities awaiting us. ☎5752

WORCESTER RESIDENT
SM, mid-40s, 5'2", seeks warm, affectionate, sexy woman for long-term friendship, dining-out, laughter, good conversation, intimate evenings, fun times. ☎5162

GuysseekingGuys

WORTH THE CALL
Masculine, clean-cut, handsome, Italian GWM, 32, 5'9", 225lbs, very muscular, 56" chest, 36" waist, 20" bi's, brown/brown, hairy chest, lawyer. Seeking GWM, 25-40. I'm generous, warm-hearted, loyal, assertive, outspoken, bright and fun, mainstream but not average. I like music of all kinds, reading, animals, cooking and eating good food, spending time with family and friends, and, yes, lifting weights. You: be good-looking, clean-cut, athletic (this does not mean body builder only), mature and fun, open to the possibility of a serious and romantic relationship, or maybe just going on a few dates. Please do not be a drug user, a chronic night clubber or a guy who shaves his chest. If this appeals to you, please respond, I'd like to talk to you. ☎5211

ACTUAL NICE GUY
Solid, physically fit GWM, 35, 6'1", 210lbs, dark hair/green, into health, enjoys what life has to offer: theater, movies, dining out, trips, museums, lazy Sunday mornings, sure would like to meet a nice guy, hopeful for a long-term relationship. ☎5866

CENTRAL MA BEAR
SWM, 36, 5'11", 237lbs, well-educated, professional very masculine and not into scene, Seeking male, 25-45, for friendship or (?) ☎2419

HIGH QUALITY WM
Good-looking, fit, fun WM, 30, closeted, very athletic, seeks similar young, cool, inexperienced, quality WM, for friendship, sports, beer, hanging out. ☎4383

BIG HUSKY MAN
BiWM, 40s, 6'3", 235lbs, likes working out, very masculine, enjoys movies, dining out, would like to meet a bi or straight man for fun, friendship, and more. South Shore area. ☎4997

OUTDOORS MAN
Athletic, muscular, masculine GWM, 33, 5'11", 180lbs, seeks athletic, masculine GM, 24-35, not into scene, for good times, fun, and adventure. No fats/femmes, please. ☎2622

WHAZ UP?
Off-road dirt bike type, 28, 5'10", brown hair/eyes, great body, very attractive, with tattoos, loves kissing. Seeking hot, athletic type for great times this spring. Be a top. Let's do this. ☎5960

BEEN AROUND
Witty, fun, outgoing SAM, 25, brown/brown, athletic build, enjoys the outdoors, movies, theater, walks. Seeking intelligent, humorous, attractive SM, 25-40, for friendship first. ☎5942

LET'S TALK & SEE
Spontaneous, outgoing GWM, 33, 5'11", 210lbs, brown/hazel, non-smoker, enjoys theater, independent films, reading, 70s-80s music. Seeking attractive GWM, 30-45. ☎8706

STATE TROOPER
Masculine, healthy, fit SWM, 36, 6'3", 195lbs, brown/green, sense of humor, seeks masculine SWM, in law enforcement, for friendship first. Southeast MA area. ☎4709

WORLD CLASS
Very masculine, handsome, clean-cut, professional, romantic, all-American man, 5'9", 173lbs, great cook, enjoys giving massages, outdoors, weekend trips. Seeking masculine, muscular GWM, 32-45, for friendship, possible long-term relationship. ☎7779

SHORT AND SWEET
SWM, 23, seeks someone who enjoys running, jogging, theater, fine foods, fine wine, and Lilly Tomlin films. Myst be attractive and tanned. ☎5824

I NEED TO KNOW
Bi-curious WM, 6'3", 170lbs, clean-cut, safe, professional. Curious is an understatement- I want it bad! Seeking thin, smooth, submissive males, 18-30, for hot closet relationship. ☎5830

PLAYS IN THE MUD
But cleans up well. 35, 5'11", 175 grounded, spontaneous, professional, childish, athletic+manly.You= under 40, in shape, attractive with substance for friendship+more. ☎3123

BEAR CUB
GWM, 35, 5'10", 185lbs, athletic, masculine, crew cut, goatee, seeks similar GM, 28-42, for dating, possible long-term relationship. ☎5493

FIRST TIME AD
Slender, attractive BiM, 20, seeks slender Bi/GM, 18-25, for casual dating. ☎5437

SMART IS SEXY
GAM, late 20s, 6', 155lbs, seeks handsome, masculine, educated man, 25-40, fit, for friendship and possibly more. Enjoy tennis, movies (indies and foreign), dining out, hiking, the beach, music, and theater. Southern RI. ☎4515

MUSCULAR, ATHLETIC
SWM, 34, 6'2", 205lbs, solid muscular build, brown/blue, into lifting, skiing, mountain biking, beach. Very masculine, grounded. Seeking discreet guy, 25-40, similar interests, good looks/body. ☎4512

PRIME CUT
Tall, thin, masculine, easygoing, attractive GWM, 25, 6', 32 inch waist, just looking for a likeable guy, 18-29, for possible long-term relationship. ☎3989

ATTRACTIVE
Honest GWM, 29, 6'2", 180lbs, brown/brown, enjoys working out, friends, conversation, reading, movies, dining out, music. Seeking honest, sincere, attractive GM, for friendship, possible long-term relationship. ☎5158

CATCHY PHRASE HERE
Attractive, masculine, educated professional BM, 48, 165lbs, non-smoker, seeks another attractive, educated, in shape guy, 30-43, for friendship and more. Let's talk and maybe meet. ☎3361

TRY ME!
Outgoing, social, romantic SWM, 37, hazel eyes, enjoys biking, movies, dining out, social events, volunteer work. Seeking romantic, attractive, outgoing SM, 30-40, for dating/friendship. ☎5895

I'M YOUR SUNSHINE
Spontaneous, adventurous SBM, 39, likes travel, the beach, Indian food, movies, hanging out with friends. Seeking affectionate, attractive SM, 25-45, for dating, possible long-term relationship. ☎5900

SEEKS SINCERE GUY
SWM, mid-30s, 5'2", 128lbs, sandy-blond/blue-green, clean-shaven, romantic, passionate, very handsome. Seeking SWM, 23-36, good personality, no drugs, disease-free, friendship/long-term relationship. ☎4913

DECENT FRIENDS
Slim GWM, 30, 5'6", black hair and eyes, seeks decent friend to check out life with. ☎4215

BIG HUSKY BEAR
Hairy, masculine WM, 39, 6', 275lbs, non-smoker, brown/hazel, goatee, seeks slim to built guys under 40, for dating, friendship, long-term relationship. ☎5894

YOUNG SM SEEKS SAME
Open-minded, very energetic SM, 22, 6', brown/brown, enjoys swimming, volleyball, rollerblading, Seeking open-minded SM, 23-42. ☎5214

LIKE CHUBBY?
Attractive GWM, 387lbs, seeks safe, sane, drug-free, booze-free chaser, a really nice guy. Local metrowest area. ☎3875

WORCESTER
GWM, 36, seeks GWM, 18-50. Age/race open. Serious or non-serious can reply. ☎1545

SWM, 22, 6', brown/brown, enjoys bowling, playing pool, and going out. Seeking clean, discreet, drug-free SWM, 18-22, for friendship, possible relationship. ☎4003

LET'S SNUGGLE!
GWM, 31, 5'11", looking for aggressive older guy, 35-50, tattoos a plus, in the New Bedford area. No drugs or head games, please! Call me, let's snuggle! ☎5785

NEW TO BOSTON
Dependable, driven, adventurous male, 34, 5'10", 175lbs, brown/blue, goatee, hairy chest, likes concerts (pop and classical), movies, cooking, reading, traveling. Seeking honest, well-balanced male, 30-45, with sense of humor. ☎5810

GRAPPLERS
WM, 40s, 5'9", 170lbs, good shape, enjoys wrestling, boxing, grappling, arts, travel, movies. Seeking healthy, pleasant, like-minded guy for workout partner. ☎4198

AVERAGE GUY
Dark-skinned GM, 33, 5'6", 150lbs, black/brown, seeks good-looking GM, 20-45, for possible relationship. ☎5459

SEEKING THIN MALE
GWM, 47, 5'11", 195lbs, seeks playful, athletic, thin, construction-type male, any race, for weekend get togethers, massages, and relaxed good times. Lynn. ☎1689

HONEST & REAL
GWM, 46, 5'11", 160lbs, attractive, honest/real, romantic, masculine, intelligent, enjoys reading, gardening, cooking, family, friends, and balanced life. Seeking similar GM, for dating, laughter, conversation. ☎5393

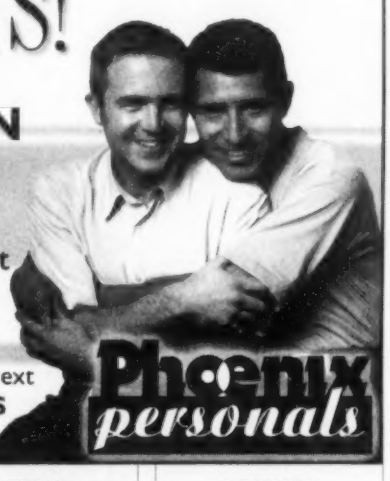
HEART OF GOLD
GWM, 30, 5'10", 130lbs, blue/brown, goatee/mustache, educator, caring, compassionate, sensitive, funny, enjoys history, art, outdoors. Seeking GWM, 22-40, slim, similar qualities for dating, long-term. ☎4813

HEY GUYS!

Missed our **MINUTE MAN** speed dating bash last week?

You can still check out all the hot new guys' ads from the event.

Stay tuned for details on our next **PHOENIX PERSONALS BASH!**



REAL JOCK GUY...
32, 5'9", 155lbs, toned, very masculine (looks/act/sound), cool guy seeks in shape, rugged, bigger (than me), masculine, genuine, totally non-scene guy, 28-38, for dating, more. Be real. ☎2794

Handsome GWM, early 30s, loves to walk, watch movies. Seeking male, 25-50, 5'9"+, for caring, help, good times, going out. Only Worcester or Greater Worcester area. ☎5607

TABLE FOR TWO
Romantic GWM, 39, 5'10", 155lbs, blue eyes, shaved head, goatee, lets have dinner, get to know each other, and take it from there. ☎3510

ARE YOU OUT THERE?
GWM, 26, 5'7", 160lbs, brown hair/eyes, likes deep house, indie rock shows, coffee, travel, and foreign films. Seeking guy, 25-30s, for friendship and long-term relationship. ☎5651

CHUBBY MAN WANTED
Single male, 34, 260lbs, seeks chubby man for friendship, possible relationship. Give me a call! I'm waiting. ☎5675

COULD IT BE YOU?
SM, 36, 6', 210lbs, enjoys animals, Steven King, antiques and collectibles, quality time with friends, metaphysics, walking, outdoors. Seeking new friend, possible relationship. ☎5679

WONDERING...
where you fit in? Me, too. Artistic, sensual, romantic Italian, 52, 5'10", 150lbs, brown/green, in great shape, seeks younger male looking for real connection. Any race. ☎5669

NON-SCENE GUY
Clean-cut, down-to-earth GM, 36, non-drinker, loves politics, sports, exercising, good conversation, movies, dining. Seeking quality down-to-earth, non-corporate SM, 28-40, for friendship. ☎5672

MUSCULAR JOCK
GWM, 37, 5'7", 185lbs, very muscular, masculine, enjoys working out, dining, travel, seeks same between 25-40, for dating, possible long-term relationship. ☎3034

SINGLE LOVABLE MAN
GWM, 23, 5'6", 130lbs, enjoys bowling, playing pool, quiet evenings. Seeking GM, with similar interests, for friendship, possible long-term relationship. ☎5660

Bi white male, 60, looking for gay white male, 45 and up love and friendship. ☎5773

LOVER OF LIFE
Youthful, energetic, handsome, professional, physically fit BiWM, 40, 150lbs, dark/dark, many interests, seeks emotionally secure WM, 25-45, to develop a great relationship. ☎2509

DAD SEEKS LAD
GWM, 50s, 5'7", 150lbs, seeks young, very slim, smooth male for good times. Oxford/Webster ☎2269

CREATIVE, HONEST GWM
GWM, 34, 5'11", 140lbs, into independent films, art, hiking, biking, photography. Seeking same for friendship, possible long-term relationship. ☎2539

A BIG GUY FAN
Fun-loving, laid-back, sincere WM, 29, 6', 155lbs, handsome, masculine. Seeking stocky to very husky, masculine WM, 21-36, for long-term relationship. ☎2363

CUTE, YOUNG BODY
Experienced Mind. Hip 20-something seeks similar, under 30, partner in crime. Wanna terrorize, retreat from the world. Into music, wild times, coziness, articulate conversation, more. ☎5222

PHONE CALL AWAY
Good-looking, friendly, clean, masculine, easygoing BiBM, 48, 6'1", 250lbs, seeks masculine, fit, younger male, for friendship and/or more. Discretion assured. ☎2286

GOOD-LOOKING
Young-looking WM, 29, 5'8", 135lbs seeks stylish, cute man, 21-31, for clubbing, shopping, movies, and hanging out. ☎4653

SADE LOVER
SAM, 27, 5'4", 140lbs, into romance, enjoys dancing, music, movies, traveling. Seeking fun SM, 23-35, with interesting and quality character. Race unimportant. Show me Boston. ☎4372

ME & YOU
GWM, 33, 5'8", 137lbs, short brown/hazel, enjoys beaches, parks, candle light dinners, cuddling, animals, movies, music. Seeking GM, with similar interests, for possible long-term relationship. Age/race open. Providence area. ☎4053

NOISES OFF
Shy, intelligent, humorous Asian male, 23, blond/brown, dimples, enjoys movies, clubbing, pasta, walking aimlessly about. Seeking intelligent, patient, witty, affectionate guy, 18-30, for long-term relationship. ☎5961

MUST BE FEMININE
Light-skinned GBM, seeks effeminate male, 18-45, for quiet times. ☎5958

LOOKING FOR LOVE
SWM, 64, 5'9", 165lbs, seeks BiWM, under 55, for friendship, possible committed long-term relationship. Worcester area. ☎2671

ONE YOU'LL LIKE
21 years old, good looks, Balkan, likes all music, reading, theater, film, school, cappuccinos, gym. Firm belief in the questionability of the contingent. Looks, manliness, Asian males especially welcomed. ☎5962

ARTISTIC
Witty, smart, optimistic SM, 32, black/brown, enjoys, movies, reading, dancing, working out, jazz singing, fine dining. Seeking honest, mature, intelligent SM, 27-37, for dating. ☎5926

EASYGOING GUY
Fun-loving, honest, truthful SM, 27, black/brown, likes walks, shopping, good conversation, hanging out with friends. Seeking honest, friendly SM for friendship and dating. ☎5920

WORKING IT
Warm, funny, sincere GWM, 46, black/brown, likes movies, shopping, cooking, classical music, dancing. Seeking attractive, well-dressed, humorous GM, 35-50, for possible long-term relationship. ☎5925

LET'S GO DANCING
Warm, friendly SWM, 46, brown/green, enjoys dancing, the outdoors, working out, movies. Seeking honest, outgoing, attractive SM, 18-50, for friendship and dating. ☎5933

BLOND MALE
Friendly, easygoing, sincere GM, 39, 5'11", 180lbs, enjoys music, travel, arts. Seeking GM for friendship, long-term relationship. ☎4587

UNBELIEVABLE
Nice, open GM, 28, brown/blue, likes Depeche Mode, seafood, reading, visiting museums, seeing movies, going out on Friday night. Seeking a guy, 26-40, with honesty, decency, and integrity. ☎5872

THE LATE BLOOMER
Friendly, humorous, loyal single male, 37, likes traveling, road races, drinks and dinner with friends. Seeking honest, easygoing guy, 27-40, with good sense of humor, for dating, possible long-term relationship. ☎5873

HONEST & AMBITIOUS
Outgoing SM, 28, into Massive Attack, Bjork, St. Germain, Stereolab, John Coltrane, travel, dance, short stories, Asian food. Seeking similar male, 24-38, with honesty, clarity, ambition, and affection to give. ☎5874

EX-MILITARY
Handsome, confident, easygoing male, 38, gray/blue, enjoys good coffee and books, long drives to nowhere, gardening, working out, Mexican and mom's cooking. Seeking confident, honest man, 34-40, for dating, possibly more. ☎5876

LOOKING TO DATE
Good-looking GWM, 37, 5'9", 185lbs, masculine, regular guy, dark hair/eyes, homebody, likes beach, travel, gym, cooking, wine. Not into scene/drugs. Seeking similar, fit, muscular type for dating moving toward long-term relationship. ☎5965

OLD FRIENDS
Masculine senior citizen seeks non-sexual friendship with same for conversation, trips, beach combing, art, photography, cooking. Providence area preferred. ☎4192

SELF-AWARE
Intelligent, fun, sensitive, professional guy, 26, 5'9", 165lbs, likes Sarah McLachlan, Thai/Indian/Spanish food, reading, beach, downhill skiing, yoga, theater. Seeking a guy, 26-33, with strong communication skills, healthy lifestyle. Drug-free. ☎5863

CONTRADICTIONS
GM, 23, brown/blue, enjoys reading, travel, movies. Seeking SM, 20-27, for dating. ☎5811

HELP, POLICE!
Wanted: gay police or other uniformed man, 5'10"+, for long-term relationship. Humorous, sincere, honest GWM, 38, 5'8", 150lbs, auburn/hazel, bottom, needs you! ☎5788

SEMI RETIRED
SM, 61, 6'1", 225lbs, enjoys outdoors, fishing, walking. Seeking easygoing guy, similar age, for quality time and casual relationship. ☎3437

AVERAGE GUY
BiWM, 48 (looks younger), 5'5", 135lbs, brown/blue, flat top, clean-shaven, safe, sane, masculine, funny, likes sports, talks, reading/writing, music, clubs, movies. Seeking fun, friendship more. ☎4508

HUSKY
GWM, 40, from Taunton, seeks GM, 30-50, for fun times. No games, please! Must be honest. ☎5744

CLOSETED MALE
Older, closeted BiM, mid-50s, looking for same, 18-25, for friendship. ☎8475

FAMILY-ORIENTED
Caring, concerned, loyal SM, 41, into movies, New Radicals, Madonna, barbecues, fine wine, travel. Seeking discreet SM, 33-46, who loves dogs, for possible relationship. ☎5734

UNPRETENTIOUS
Stable GWM, 44, 5'10", 175lbs, old kid, enjoys sports, outdoors, music, travel. Seeking smaller male companion, under 35. ☎5733

MATURE GENTLEMAN
GWM, 58, 5'11", 170lbs, well educated, enjoys music, nature, gardening. Seeking GM, 45-60, with varied interest, values integrity, decency, humor, for long-term relationship. ☎5536

GOOD-NATURED...
friend, interested in ideas and ideals wanted for mutual admiration, and inspiration. Please have interesting life story and optimism about future. Race unimportant, but possibly Asian a+. Tall WM, 54, happy to share. ☎1601

NICE GUY IN RI
Clean-shaven GWPM, 49, 5'10", 180lbs, white/brown, glasses, non-smoker, enjoys walking, reading, music, computers, being with friends. Seeking another nice, honest, sincere, caring GM, non-smoker. ☎5436

SENIOR SEEKS JOCK
Senior coach wants to meet younger athlete for couching. ☎5474

GWM, 52, seeks slim GM, 18-26, for meaningful relationship based on mutual respect, honesty, and love. ☎4217

LOVE IN 2001
GWM, 50, 5'11 seeks outgoing, good looking, romantic man age 45-60. No head games, no bisexuals, who is looking for the true love relationship. ☎3971

SOUTHERN RHODE ISLAND
WM, 160lbs, 5'7", muscular, fit, attractive, clean-cut, non-smoker, professional. Not into scene or head games, seeks WM, personable, under 40, tall, dark, solid, reliable, companion, more. ☎4586

RIDDDY
Easygoing, good-natured GM, 40, seeks healthy relationship with long-term goals in mind. Enjoys golfing, skiing, spending time outdoors. ☎5349

BOYFRIEND WANTED
GWM, 40s, enjoys kissing, hugging, touching, loving, cuddling, and romantic intimacy. Seeking tender, gentle, passionate guy. ☎4755

FRIENDS & LOVERS
GWM, 5'8", 325lbs, brown/brown, enjoys walks, reading, being affectionate. Seeking GWM, 18-50, for friendship and relationship. ☎5339

MASCULINE GUY
SM, 40, enjoys sports. Seeking other guys to hang out with for friendship and more. ☎5299

SEEKS BUTCH BEEFY
guy. Wholesome, quiet, late middle-aged GWM, 5'11", 175lbs, seeks basically straight, overweight or heavy-set guy, who'd like to try something different. ☎5227

COUNTRYBOY
Average-looking BiWM, non-smoker, non-drinker, in Southern New Hampshire, loves country living. Seeking open-minded SM for friendship first. ☎5229

TV
Mature, business professional, 62, 5'9", 155lbs, would like to dress occasionally with another tv or for an empathetic male, diverse femme wardrobe, friends first. ☎4635

SEEKING ROMANTIC MALE
GWM, 51, seeks romantic, passionate male for friendship, fun, and new adventures. Possible relationship. Smoker/social drinker ok. No drugs/head games. ☎6162

FIRST TIME AD
SWM, 31, enjoys pool, movies, hanging out. Seeking SWM, 25-35, clean-shaven, for friendship first. ☎5212

Regular, educated, knowledgeable, healthy male, good shape, seeks cool college guy. If you'd like to get together, listen to my ad, and we'll take it from there. Central Mass only. ☎5096

GalsseekingGals

FORMER ARMY MEDIC
Intense, sensitive, strong female, 22, likes Italian food, skiing/snowboarding, scuba diving, biking, writing, sketching, photography, dancing, Ani Difranco. Seeking open-minded, honest, soft butch/femme female, 21-33, for dating, possibly more. ☎5791

SERIOUS WOMAN
GWF, 24, 4'11", 107lbs, mother of one, lives in Nashua area, loves arts and theater. Seeking GWF, 18-28, height/weight proportionate, for possible long-term relationship. ☎5592

DON'T BE AFRAID
Cute, romantic, athletic GWF, 28, enjoys movies, dancing. Seeking feminine GF, 24-34, with similar interests, for friendship, possible long-term relationship. ☎5490

PRETTY REDHEAD
Fun, sincere, happy, feminine, attractive BiWF, 38, seeks feminine, attractive female, 25-40, for friendship, hanging out, fun times. ☎5573

FEMININE SEEKS SAME
This 28 year-old, 5'5", physically fit, attractive SBF is seeking a feminine, fit female. Should appreciate being with another woman. I enjoy movies, clubs, traveling, laughing. Non-smoker, please. ☎5813

GBF ON CAPE COD
43, 5'5", non-smoker, non-drinker, seeks feminine GF, who works in the health field, likes cats, biking, movies, music, dining, and quiet times at home. ☎4018

JUST FRIENDS
Female, 28, looking to meet other females around my age, to go dancing, drinking, socializing, and to have fun. ☎3386

LIFE
GWF, 25, enjoys music, movies, outdoors, and new adventures. Seeking honest, down-to-earth, mature GWF, to walk the roads of life. ☎4195

OPTIMIST
Outgoing, sincere, funny woman, 28, dirty blonde/blue, likes seafood, clubbing, movies, reading, Creed, Barenaked Ladies. Seeking loyal, honest, feminine, funny, caring woman, 25-35. ☎4090

HI THERE!
Busy SF, 20s, 5'3", athletic build, dark brown/brown. Master's degree, wants to meet female, 22-42, for friendship, maybe more. ☎5484

BI-FEMALE...
29, non-smoker, with college degree, seeks female for fun. Looking to share good times with a good friend. ☎5400

FEMME SEEKS FEMME
Feminine woman, late 40s, petite, attractive, seeks GF, to share good times with. Enjoy walks on the beach, music, dancing, dining. You must be ready for fun, will answer all. ☎5417

BI FEMALE WANTED
Easygoing WF, 42, enjoys dancing, most music, and sports events. Seeking BiF, 35-55, for friendship, socializing, and sensual, meaningful, satisfying relationship. ☎5870

SOMEONE SPECIAL
GWF, 44, 5'2", looking for women who are sincere, honest, down-to-earth, someone who likes dancing, music, beaches, the park, dinner, cuddling and so on. I'm waiting. ☎2090

MOTHER
GF, 37, concerned humanist, seeks GF, 35+, who is similarly empathetic, knowledgable, and interesting. Let's enlighten one another. ☎5755

BETTER THAN CHOCOLATE
Blue-eyed brunette, 19, intelligent, romantic, curious, likes Ani, fettucini alfredo, reading, snowboarding. Seeking a girl, 18-26, who can carry on intelligent conversation, for casual dating. ☎5605

READY FOR LOVE
Attractive GWF, 54, enjoys music, reading, walks, fishing, quiet times. Seeking cute GF, 40-56, N/Drugs, with similar interests, for friendship, possible long-term relationship. ☎4796

INTO LIVING
Smart, sexy, fun, deep BiBF, 30, enjoys music, philosophy. Seeking educated, adventurous woman, 25-35. ☎4462

FRIENDSHIP
SWF, 24, looking for a friend for get-togethers and just hanging out sometimes. Seeking female companion, 30-40. ☎5389

ROMANTIC
GWF, 56, 5'2", blonde/blue, non-smoker, enjoys music, dancing, travel, bicycling, and the company of a nice lady. Laughter is a must, life is too short. Seeking GWF. ☎3272

DEFINING PATHS
Fun, passionate, introspective lesbian, 36, non-smoker, enjoys playing/coaching/watching sports. Seeking GF, 30-45. Tell me about what path got you to where you are now. ☎5891

SOMETHING NEW
Single white female, 28, smoker, seeks female, 25-35, for friendship and companionship, possibly more. Give me a call and let's get to know each other! ☎5717

DESIRE...
Outgoing, spiritual, friendly, fun-loving, full-figured, active SWF, 23, 5'6", brown/brown, seeks SF, 18-25, for friendship, possibly more. ☎5542

COLLEGE VIXEN
Sexy Shakespearean WCF, 19, 5'8", dark brown hair, blue eyes, non-smoker, likes dogs, music, movies, dining. Seeking lovely girl for companionship, maybe more. ☎5448

LIKE VERSATILITY
WF, 45, enjoys nature, outdoors, music, arts, movies, and reading. Seeking GWF, 42-50, non-smoker, with similar interests, for friendship, possible relationship. ☎4193

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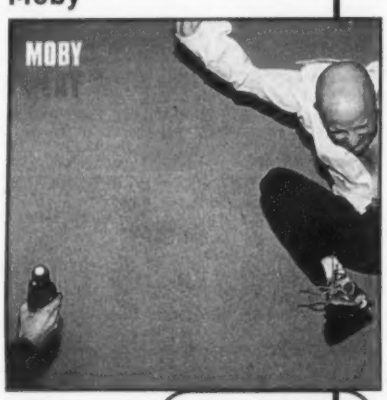

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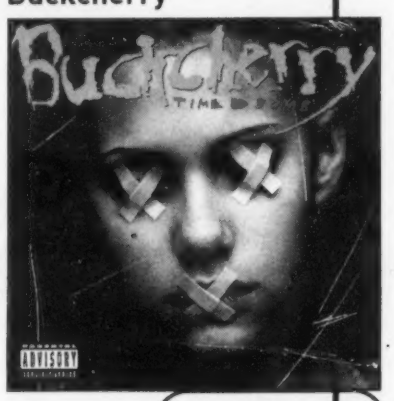

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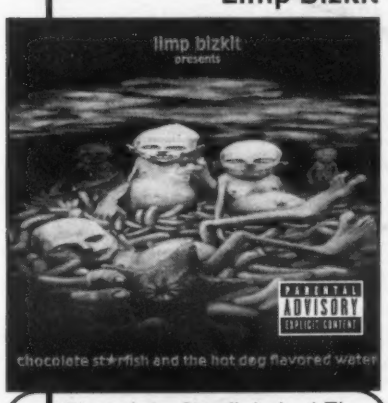

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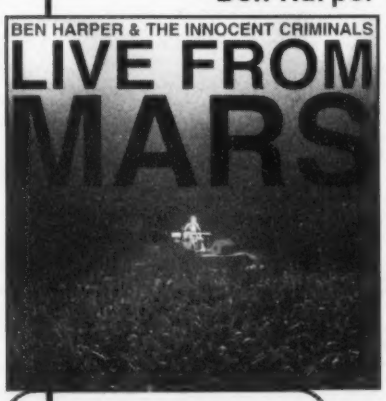

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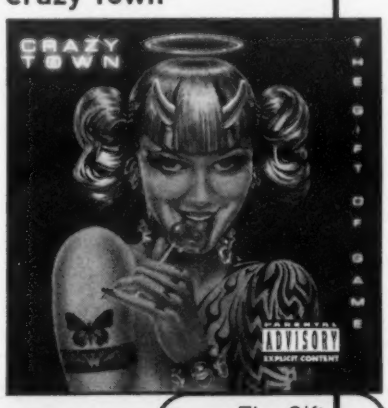

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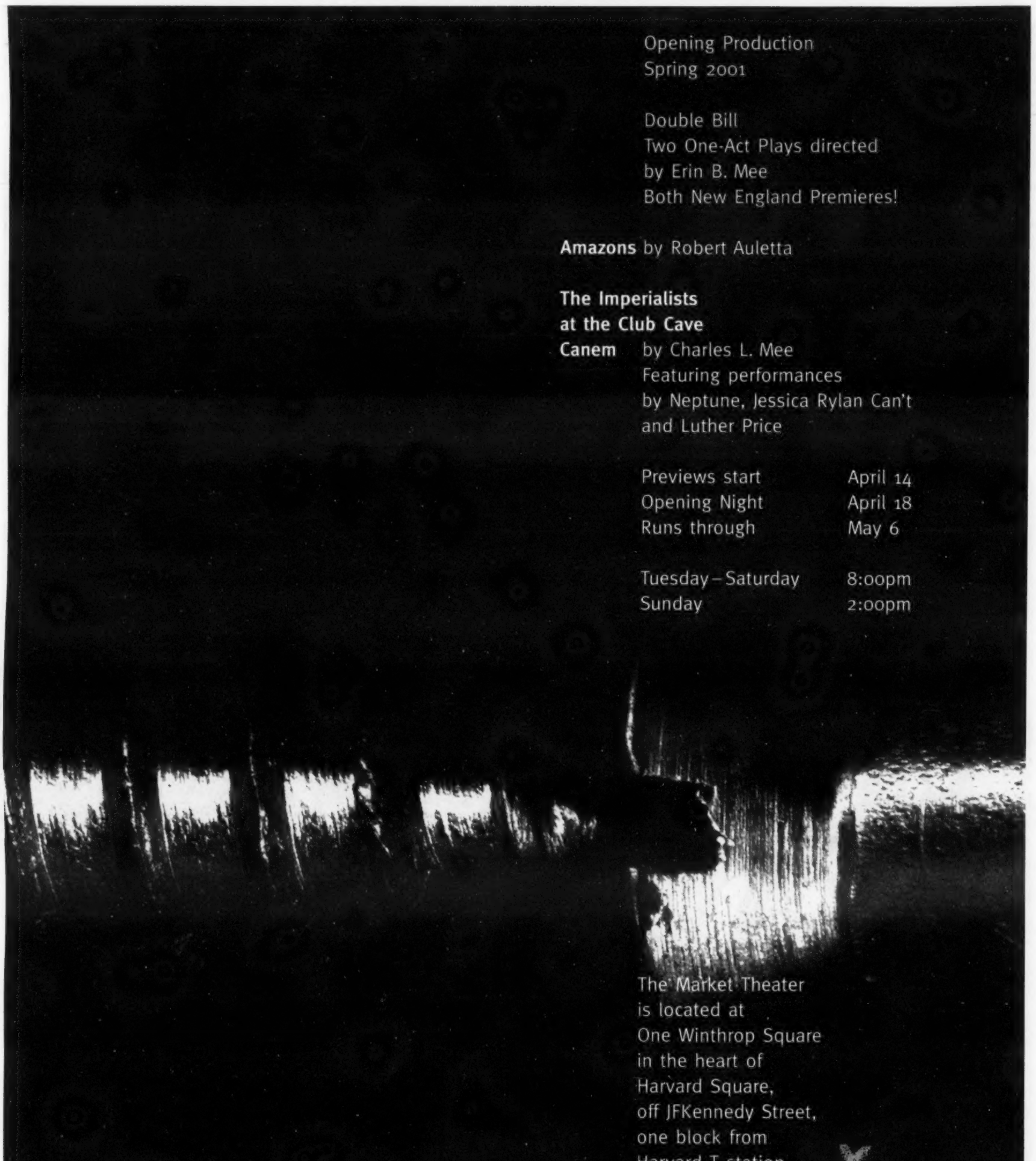

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Kate Robin
May 12 – June 3

The Last Letter
adapted by
Frederick Wiseman
June 6 – 14

Kurt Weill: Songs Degenerate & Otherwise
Alvin Epstein
Beth Anne Cole
June 19 – July 1

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EDITED BY CARLY CARIOLI

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BY RUTH TOBIAS

A look at what's in store on restaurant menus in the coming season.

26 **DVDs: Worth staying home for**

BY LLOYD SCHWARTZ

Our technophobe classical-music editor falls in love with film classics like *Strangers on a Train*, *Touch of Evil*, and *The Big Sleep* all over again on those shiny little discs.

GREEN STREET GRILL

The Green Street Grill is located in the heart of Cambridge in Central Square. The soul of the place is the French-Caribbean flavored food with Latin and South American influences created by Chef Extraordinaire John Levins. For more than a decade, John Levins has offered some of the most exciting and eclectic flavors in Boston. His love of exotic and interesting fish paired with the bold use of tropical fruits, chili peppers and wild herbs make him one of the most exciting and passionate chefs in this region.

Look for his ever-changing menu to include mango, passion fruit, sugarcane juice and tamarind as regular features in many of the dishes at the Green Street Grill.

ENTERTAINMENT SCHEDULE

Sundays	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
World Beat with Zemog and Kilombo Mambo.	Reggae with Diversity.	Jazz.	Jazz with The Fully Celebrated Orchestra.	Latin Night w/ Giancarlo Buscaglia.	Torbox Ramblers.	Giancarlo Buscaglia.

Samples from the Green Street Grill menu include:

SALADS
Mixed Seasonal Greens - topped with an assortment of mixed vegetables with a citrus, basil and papaya dressing.

Hearts of Palm, Jicama and Artichoke Hearts - on a bed of arugla and watercress with a mango and Key Lime vinaigrette.

Mesclun Greens - drizzled with aged balsamic vinegar and white truffle oil - topped with yellow and red beefsteak tomatoes and slivered Holland Arena goat cheese.

APPETIZERS
Cod and Conch Fritters - with a roasted red pepper, chipotle, caper and shallot remoulade.

Frijoles Negros y Platanos Maduros - black bean and sweet plantain patties, with sauteed rock shrimp and a smoked tomato, tomatilla, red onion, chipotle and lime chutney.

Spicy 30 Herb Battered Fried Chicken

Scallop Ceviche - scallops marinated in fresh lime juice, cherrystone chilies and vinegar with garlic-chive, red onion and avocado.

ENTREES
Caribbean Grilled Kingfish - with a passion fruit, savory, scallion, serrano chili, lime, thyme and white wine sauce - served with rice calabaza and plantains.

Peppered and Grilled Sirloin Steak - with a roasted shallot, garlic, veal fond, red wine gravy - served with mashed potatoes and asparagus.

Grilled Mahi Mahi - topped with a tropical relish of mango, papaya, pineapple, mixed bell peppers, tomato, cucumber, red onion, jalapeno, tequila, lime and cliantro - served with rice, yucca and vegetables.

Spicy Chicken Pelau - chicken, rice and green peas loaded with mixed vegetables, tropical herbs and spices.

Panko Breadcrumb and Pistachio Encrusted Tuna Steak - pan-seared with a warm basil, poblano chili, papaya and lime sauce - served with haricots verts, baby carrots and sweet potatoes.

Johnny's Down Home Yard Style Spicy Curried Goat - served with coconut rice and yucca.

Pumpkin, Spinach & Roasted Garlic Ravioli - in a wild mushroom, asparagus, island pumpkin, roasted red bell pepper, mixed ground chili pepper, mixed herb, vegetable stock and plum tomato sauce - topped with a dollop of mascarpone cheese.

TROPICAL DRINKS

The Passion - Spiced rum, coconut milk, passion fruit juice and pineapple juice.

Tamarindo - Ketel One vodka, tamarind juice, apricot nectar and ginger ale.

Tropical Sangria - Dark and light rum, papaya juice, guava juice, blood orange juice, passion fruit juice and pineapple juice.

Pongonut Punch - Stolichnaya orange vodka, pomegranate juice, blood orange juice, Key Lime juice and a splash of molasses.

GREEN STREET GRILL
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280 Green Street • Central Square • Cambridge

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SPECIALTY
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Spring break

The best of what's to come in April and May • EDITED BY CARLY CARIOLI

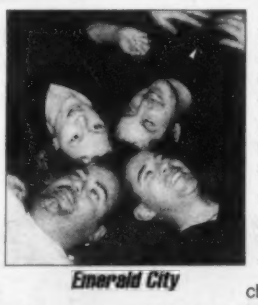
■ APRIL 1

COMEDY. It's hard to believe that in as comedy-saturated a town as Boston — which over the years has been the stomping grounds for a disproportionate number of funnymen — it wasn't until the year 2000 that someone staged a high-profile comedy festival. This year, thanks to an infusion of support from Comedy Central, the **Boston International Comedy Festival** is a big deal. Yeah, the headliner may only be former Howard Show hack Jackie "The Jokeman" Martling, but the week-long-plus celebration — including multiple events at the Emerson Majestic Theatre, the Comedy Connection, Nick's Comedy Stop, the Big Easy, the Sugar Shack, the Comedy Studio, the Vault, the Institute of Contemporary Arts, and Emerald Isle — boasts a definitive A-list of Boston comics. You want it, they got it: dirty comedy, clean comedy, sports comedy, women's comedy, college comedy, gay comedy, local comedy, New York comedy, "alternative" comedy, Canadian comedy, suburban comedy, Big Dig comedy. The festival kicked off with a gala last night; there's another gala tonight at the Emerson Majestic, as well as showcases at Nick's Comedy Stop and the Comedy Connection. The madness continues through April 8. Tickets and schedules are available through the Emerson Majestic by calling (617) 824-8000 or visiting www.bostoncomedyfestival.com.

THEATER. American Repertory Theatre artistic director Robert Brustein liked Adam Rapp's ***Animals and Plants*** so much, he bumped his own play *The Face Lift* from the ART schedule to make room for *Animals*' world premiere. Rapp's *Nocturne* was a big hit last fall; in *Animals*, a couple of drug dealers waiting on a pick-up from an enigmatic dude called "The Burning Man" discuss the finer points of "beef jerky, Pocahontas, and the various uses of Right Guard." Helmed by Scott Zigler, *Animals* plays at the Hasty Pudding Theatre, 12 Holyoke Street in Harvard Square, through April 15; curtain is at 7 p.m. on Monday (April 9 only), at 8 p.m. Tuesday through Friday, at 2 p.m. (April 8 only) and 8 p.m. on Saturday, and at 2 and 7 p.m. (evening show April 1 only) on Sunday. Tickets are $25 and $35; call (617) 547-8300.

When We Liked Ike: Looking for Postwar America

Meanwhile, Elliot Norton Award–winning kook John Kuntz turns from monologue to dialogue and quadruples the insanity with ***Emerald City***, a "hallucinatory" mutation of *The Wizard of Oz* featuring "a menacing transvestite, a one-handed ex–child star, an epileptic hustler with Tourette syndrome, and a quirky homeless waitress." Eric Engel helms the Centastage production, which plays Wednesday through Saturday at 8 and Sunday at 7 through April 14 at the Boston Center for the Arts' Black Box Theatre, 539 Tremont Street. Tickets are $20.50; call (617) 426-2787.


Emerald City

BALLET. On-stage bonfires, Broadway-caliber moving sets, and medieval rope hangings are just a few of the bells and whistles behind Boston Ballet's adaptation of ***The Hunchback of Notre Dame***. Quasimodo may be a little lighter on his feet than usual, but the BB production, by Brit choreographer Michael Pink, goes all out to re-create the Gothic majesty of 15th-century Paris. The production runs through April 8; curtain is at 8 p.m. on Tuesday, at 7 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday, at the Wang Theatre, 270 Tremont Street. Tickets are $23 to $73; call (800) 447-7400.

■ APRIL 2

PHOTOGRAPHY. Many of the apparently candid photos in **Barbara Norfleet**'s forthcoming ***When We Liked Ike: Looking For Postwar America*** (due in May) were in fact the work of studio photographers hired to stage their subjects — the mid-century American middle class at play. Norfleet, the founder and curator of the Photography Collection at Harvard University, has juxtaposed these previously uncollected images with text that reflects a schism in American self-image immediately following World War II: a dawning sense of impervious middle-class optimism versus a dawning intellectual realization of ingrained poverty, racism, ideological intolerance, and social alienation. An exhibit excerpted from the book opens today at Harvard's Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square, and runs through April 29. Call (617) 495-3251.

■ APRIL 4

THEATER. From a nine-month residency spinning an elaborate yarn in the back of a bar in the East Village, Heather Woodbury developed an epic, 100-character narrative that she has come to call ***What Ever: An American Odyssey in Eight Acts***. Part soap opera, part mini-series, part "living novel," as she likes to call it, *What Ever* follows 10 main characters — from a retired CEO to an activist-minded crack whore to a young raver haunted by "Cobain the Friendly Ghost" — as their lives intersect, career, and converge. *What Ever* drew raves in Chicago and New York and has been championed by Richard Linklater, Laurie Anderson (who produced a version of it at her Meltdown Festival in London), and *This American Life*'s Ira Glass, who helmed a "serial radio drama" production of it for NPR. Now Woodbury brings *What Ever* to Northeastern University, where the eight acts are performed over the course of four nights — tonight through Saturday — at 7:30 p.m. at Blackman Auditorium, 360 Huntington Avenue. Tickets are $10 per night; call (617) 373-2247.

What Ever: An American Odyssey in Eight Acts

CLASSICAL. First Boston Ballet got its own laser-light show at the Museum of Science, and now the estimable Boston Pops leader Keith Lockhart finds himself at the helm of a shadow-puppet version of Shakespeare's ***The Tempest***. In a work commissioned by the Boston Symphony Orchestra, Dallas composer Robert Rodriguez teamed up with Boston's Underground Railway Theater to develop a half-hour musical version of the Bard's final play using color shadow puppets, in a revival of the longstanding BSO/URT collaborative enterprise that produced shadow-puppet versions of Richard Strauss's *Till Eulenspiegel's Merry Pranks* and Stravinsky's *The Firebird* in the late '70s and early '80s. *The Tempest* will be presented today through Friday at 10 and 11:50 a.m. and Saturday at 10:10 a.m. and noon at Symphony Hall, 301 Mass Ave in Boston. Call (617) 266-1200.

Bindlestiff Family Circus

Stuttering John

BOOKS. **Paul Lussier**'s new *Last Refuge of Scoundrels: A Revolutionary Novel* (a work of historical — make that hysterical — fiction) is such a comic skewering of the founding fathers in action that his biggest fan is Howard Zinn, the old lefty author of *A People's History of the United States*, who joins Lussier today for a reading at 7 p.m. at the Harvard Book Store, 1256 Mass Ave in Harvard Square; call (617) 661-1515.

■ APRIL 5

BOOKS. The novelist **Alice Hoffman** turns her attention to young adult fiction with her new *Aquamarine*, the story of two teens who uncover a mermaid — who in turn falls in love with a boy at the gift shop and refuses to return to the sea, despite ample evidence of her impending ill health. Today Hoffman reads from the book at Brookline Booksmith, 279 Harvard Street in Coolidge Corner. Call (617) 566-6660.

■ APRIL 7

EVENTS. The idea of one not-for-proft circus — let alone *two* — would have offended P.T. Barnum right down to his toes, but he probably would've liked a lot else about the **Big Apple Circus** and the **Bindlestiff Family Cirkus**, which are setting up independently of each other tonight. Each in its own way harks back to a pre–*Greatest Show on Earth* time when circusing was less Broadway and more vaudeville. The Big Apple Circus is an old-fashioned one-ring job with generous portions of the tried-and-true tricks of the trade: aerialists, acrobats, illusionists, jugglers, animals, and — of course — clowns. Its latest production, "Clown Around Town," pitches its tents at Fan Pier (the site of the old Harbor Lights) on Northern Avenue, where it runs through May 13. Tickets are $17 to $43; call (617) 931-ARTS.

The Bindlestiff is an artsy nod to Coney Island and the sideshow, with more edgy, antiquarian fare than you'd see under most big tops. It's in town for a one-night stand at 8 p.m. as part of Massachusetts College of Art's Eventworks Festival, a two-month-long performance series that also includes an evening of improvisational music and spoken-word performance (April 20) and the deconstructionist electronica of DJ Kid 606 (April 21). Tickets to tonight's Bindlestiff Family Cirkus performance are $6; the performance is at MassArt's North Hall, 621 Huntington Avenue. Call (617) 879-7726.

WRESTLING. For those who thought pro wrasslin' had sunk as low as it can go, consider the "There is nothing redeeming or of any social value on these pages" disclaimer on the **Women's Extreme Wrestling** home page, which goes out of its way to admit that the WEW's brawling-babes roadshow is little more than a front for a pay-for-porn Web page. So Lord only knows what kind of debauchery they've got in store over at Avalon tonight, where the WEW slips into town for a show hosted by porn star Kendra Jade. No one under 21 gets in. That's at 15 Lansdowne Street; call (617) 423-NEXT.

ROCK. Before Sleater-Kinney, Kaia Wilson's Team Dresch best spanned the gap between old-guard womyn's-music folkies like the Indigo Girls and the emerging grrrl-punk underground. So the karma felt particularly dead-on this year when Wilson's latest garagy-punk band, the **Butchies**, backed Indigo Girl **Amy Ray** for Ray's solo debut, *Stag* (Daemon Records). And now the Butchies are backing Ray — and opening for her on their own — on a tour that brings both to Lilli's, 608 Somerville Avenue in Somerville. Call (617) 591-1661.

"American Folk"

■ APRIL 8

AMERICAN PRIMITIVE. Outsider art is in, and in a big way, as the Museum of Fine Arts' new **"American Folk"** attests. The title suggests an attempt to stitch a broad and representative quilt out of a diverse, discordant, messy, beautiful, and maddening swatch of cloth. But the MFA's blanket description — "extraordinary objects by ordinary people" — isn't a bad place to start, and neither is the exhibit itself, which includes everything from watercolors to weathervanes. "American Folk" opens today and runs through August 5. You'll need separate-admission tickets (for a specific admission date and time); these cost $15, which includes museum admission, and are available by calling (617) 423-NEXT, on-line at www.nextticketing.com, or at the MFA box office. The museum is located at

Continued on page 6

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Continued from page 4

465 Huntington Avenue. Call (617) 542-4MFA.

THEATER. A lollapalooza of Boston theater, the third annual **Boston Theatre Marathon** — arriving a week before that *other* Boston Marathon — is everything you could want from a 10-hour survey of the current scene: comprehensive, varied, amusing, and, uh, short. Each of the 40 entries — including works by the likes of Robert Brustein, Ed Bullins, Leslie Epstein, David Valdes Greenwood, Israel Horovitz, John Kuntz, Jon Lipsky, and Howard Zinn, performed by as many local theater companies — clocks in at 10 minutes or less. In other words, it's like New England weather: if you fancy a change of climate, just wait a second. The marathon kicks off promptly at noon today at the Boston Playwrights Theatre, 949 Commonwealth Avenue. Tickets are $25; call (617) 358-PLAY.

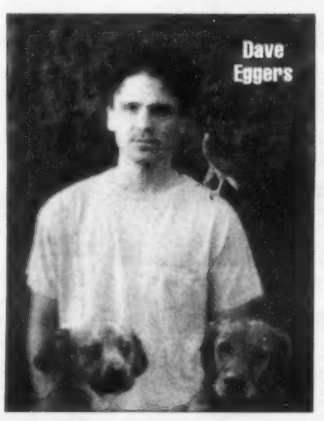
Leslie Epstein's *The Yellow Bus*

CLASSICAL. Pianist **Andreas Haefliger** comes to Boston this afternoon with a mouthwatering program of Romantic masterpieces: Schumann's *Papillons* and *Davidsbündlertänze* and Mussorgsky's *Pictures at an Exhibition*. That's at 3 p.m. at New England Conservatory's Jordan Hall, 30 Gainsborough Street. Tickets are $35 to $42; call (617) 482-6661.

Andreas Haefliger

■ APRIL 9

BOOKS. The credit on the promotional photograph of a dog and **Dave Eggers** that accompanied the hardcover edition of his superbly written, hyper-annotated, greatly affecting memoir *A Heartbreaking Work of Staggering Genius* specified that the dog did not belong to the author. When we inquired of Eggers's publicist whether another photo was available for publicizing the release of the paperback edition (whose text includes many changes, not the least of which is a 40-page afterword entitled "Mistakes We Knew We Were Making"), we were informed there is indeed a new image, this one of the author flanked by two dogs and a bird. We are pleased to hear of both the photo and the paperback, just as we are pleased to have yet another opportunity to see and hear Eggers in the flesh — that opportunity occurring *tonight*, in the existentialist parlance of entertainment calendars, though we assume and hope you are in fact reading this item sometime earlier in the month, as tickets will have sold out if you waited until April 9 to peek this far down the page. In which case you deserve your sorry, literalist, no-ticket fate. The reading is at the Brattle Theatre, 40 Brattle Street in Harvard Square. Tickets are — or were, see above — available for very little money through WordsWorth, at 30 Brattle Street. Call (617) 354-5201.



Dave Eggers

■ APRIL 11

THEATER. Laurence Olivier Award–winning actor Simon Russell Beale's ***Hamlet*** is being hailed as the best in a generation — and the Royal National Theatre production he's appearing in has been called "the Hamlet of a lifetime." Critics — whether they be Londoners in the shadow of Big Ben or, well, the *New York Times*' Ben Brantley — have been falling over themselves to praise the show, which is on an American tour that kicks off in Boston at the Wilbur Theatre, 246 Tremont Street, tonight through April 22. Tickets are $25 to $75; call (617) 931-2787.

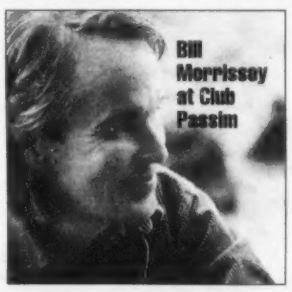
■ APRIL 12

FILM. Fairly simple concept: some guy in England started showing a subtitled version of *The Sound of Music*, and that prompted audience members to sing along and eventually — in true *Rocky Horror Picture Show* fashion — to dress up in character and shout back at the screen. Last year the Coolidge Corner Theatre got wind of the breaking English phenomenon and decided to try the same thing here. The result? The American distributor threatened to pull the Coolidge's print if the moviehouse so much as passed out a lyric sheet. Why? Because the idea was so good that said distributor decided to mount its own "**Sing-Along *Sound of Music***" tour, which finally makes its local debut tonight at — yep — the Coolidge Corner Theatre. That's at 209 Harvard Street in Brookline. Tickets are $20. Call (617) 931-2000.

■ APRIL 13

THEATER. On the heels of the John Irving bestseller and the Michael Caine movie comes Trinity Repertory Company's production of Peter Parnell's adaptation of ***The Cider House Rules***. Oskar Eustis directs this Dickensian fable about a New England orphanage run by a kindly abortionist. Part 1 opens tonight, Part 2 on April 27; they'll run through June 17. Trinity Rep's at 201 Washington Street in Providence, Rhode Island. Call (401) 351-4242.

FOLK. **Bill Morrissey**'s eye for the telling detail served him so well in his songwriting that he became a novelist, too — though we're glad to report he hasn't quit his day job. His new *Something I Saw or Thought I Saw* (Philo) has just been released, and tonight he headlines the annual fundraiser for Harvard Square's legendary folk venue, Club Passim. The concert also features the promising neo-folkie Catie Curtis, the sensational Silverleaf Gospel Singers (who've been a group for more than half a century), the Jim Kweskin Band, the Burns Sisters, and more. That's at 8 p.m. at the Somerville Theatre, 55 Davis Square in Somerville. Tickets start at $18. Call (617) 931-2000.

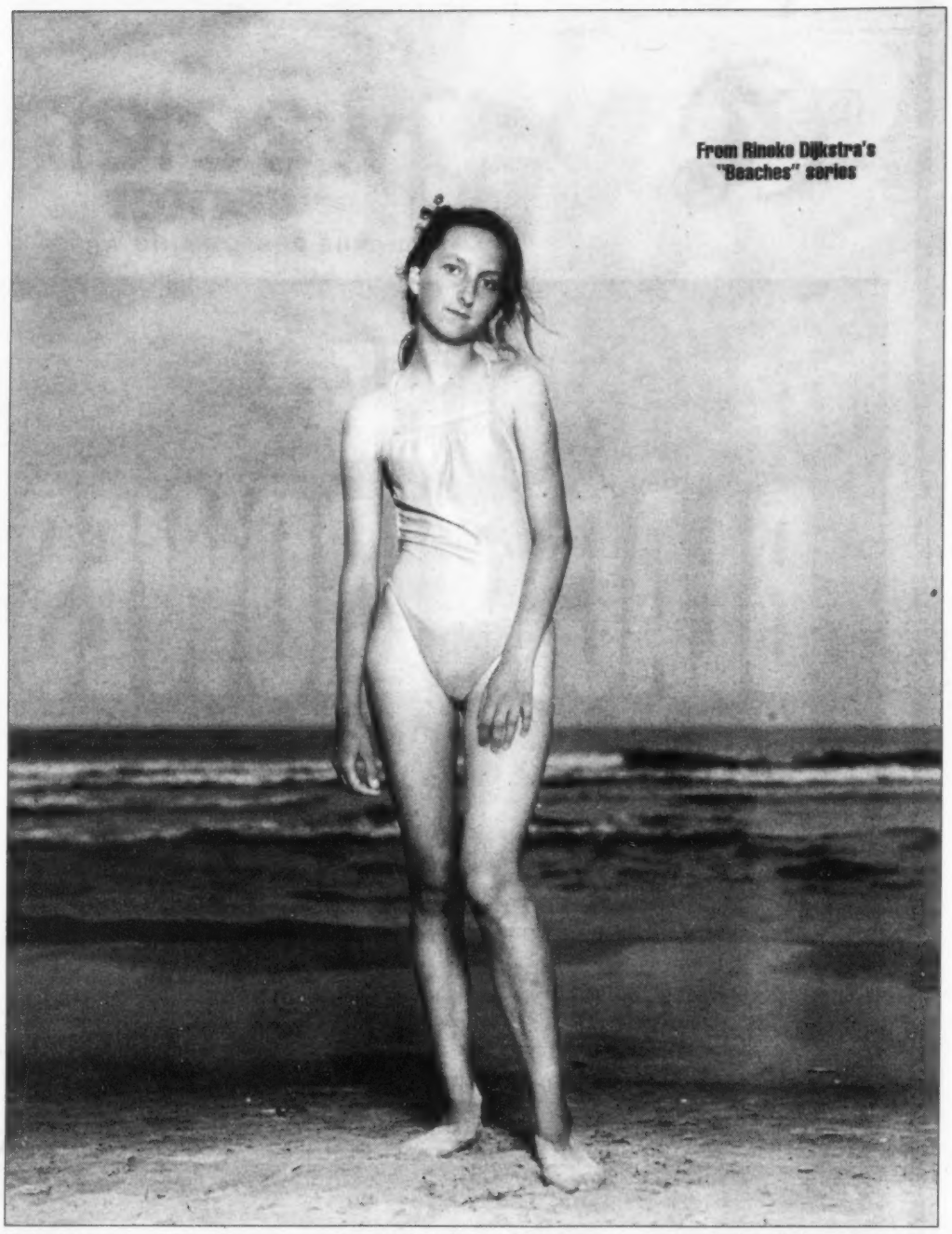


Bill Morrissey at Club Passim

■ APRIL 17

DANCE. Now in its fourth decade, the esteemed **Alvin Ailey American Dance Theater** arrives for its annual week of spring performances, which include several Boston premieres (among them Dwight Rhoden's *Chocolate Sessions*, Alonzo King's *Following the Subtle Current Upstream*, Judith Jameson's *Double Exposure*, and Carmen de Lavallade's *Sweet Bitter Love*), as well as a new production of Ailey's own *Blues Suite*. Performances are tonight through Friday at 8 p.m., Saturday at 2 and 8 p.m., and Sunday at 3 p.m. at the Wang Theatre, 270 Tremont Street. Tickets are $20 to $55; call (800) 447-7400.

CLASSICAL. Time to brush up your Beethoven as the redoubtable **Alfred Brendel and the Boston Symphony Orchestra** take on all five of the master's piano concertos, starting today and Thursday with Nos. 1 and 3. On Saturday (April 21) and the following Tuesday (April 24) we'll get Nos. 2 and 4, followed by the *Emperor* (plus Symphony No. 8) on the following Friday (April 27) and Saturday (April 28). All programs will start at 8 and will have music director Seiji Ozawa on the podium. Symphony Hall is at 301 Mass Ave in Boston; call (617) 266-1200.



From Rineke Dijkstra's "Beaches" series

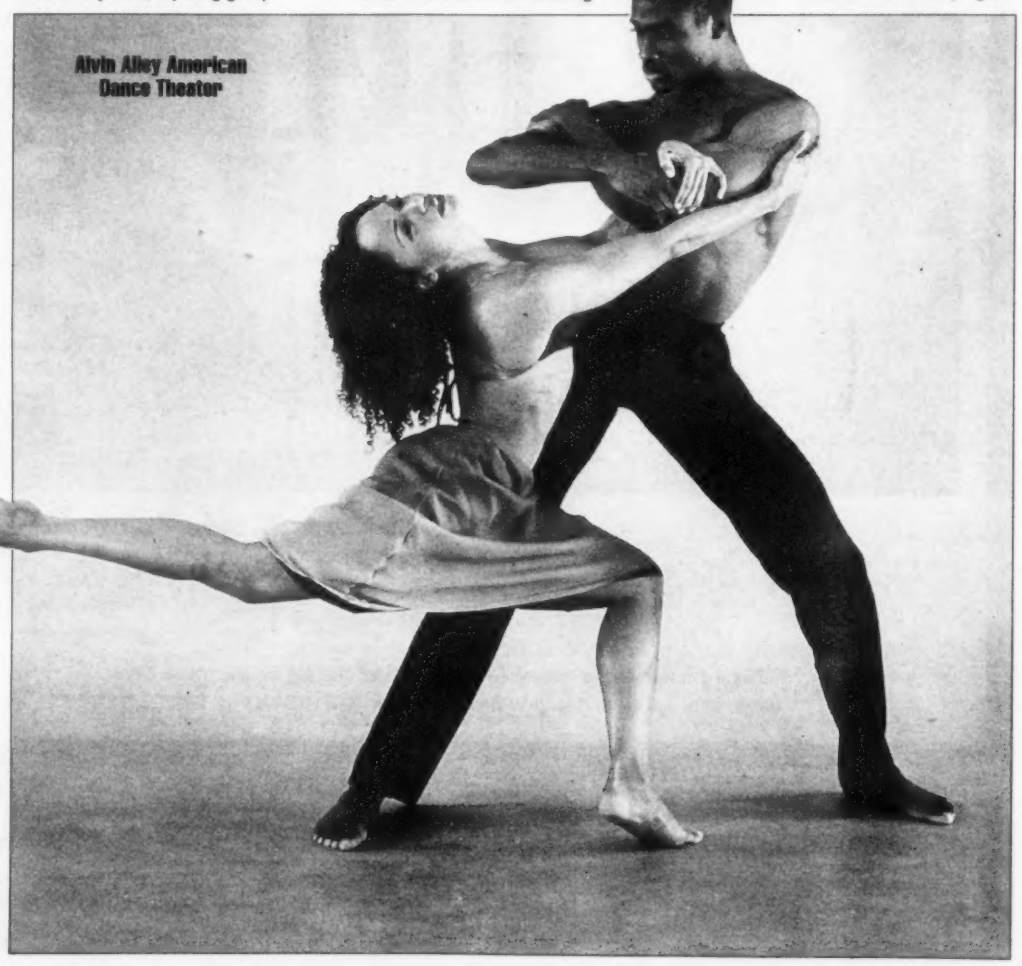
■ APRIL 18

ART. In one video by the Dutch artist **Rineke Dijkstra**, a young girl lip-synchs her favorite Backstreet Boys song. In another, teenage girls from a Liverpool disco are contrasted with their counterparts at a Dutch techno club. But youth culture comes second to adolescence itself — the "quiet vulnerability and youthful innocence" that, one imagines, is still part of growing up in countries without Columbines — in Dijkstra's photographs and videos, which are part of the first US survey of her work opening today at the Institute of Contemporary Art. The exhibit "**Rineke Dijkstra: Portraits**" includes her acclaimed "Beaches" series, which sets 18 teens in their bathing suits against a backdrop of the sea. The ICA's at 95 Boylston Street; call (617) 266-5152.

■ APRIL 19

MUSIC. The Ninth Annual **Boston International Festival of Women's Cinema** expands from the Brattle Theatre to include additional screenings at the Coolidge Corner. Tonight's kickoff at the Brattle is a preview of *Antonia's Line* director Marleen Gorris's *The Luzhin Defence*, an adaptation of the Nabokov novel starring Emily Watson and John Turturro; the festival closes with Academy Award winner

Continued on page 8



Alvin Ailey American Dance Theater

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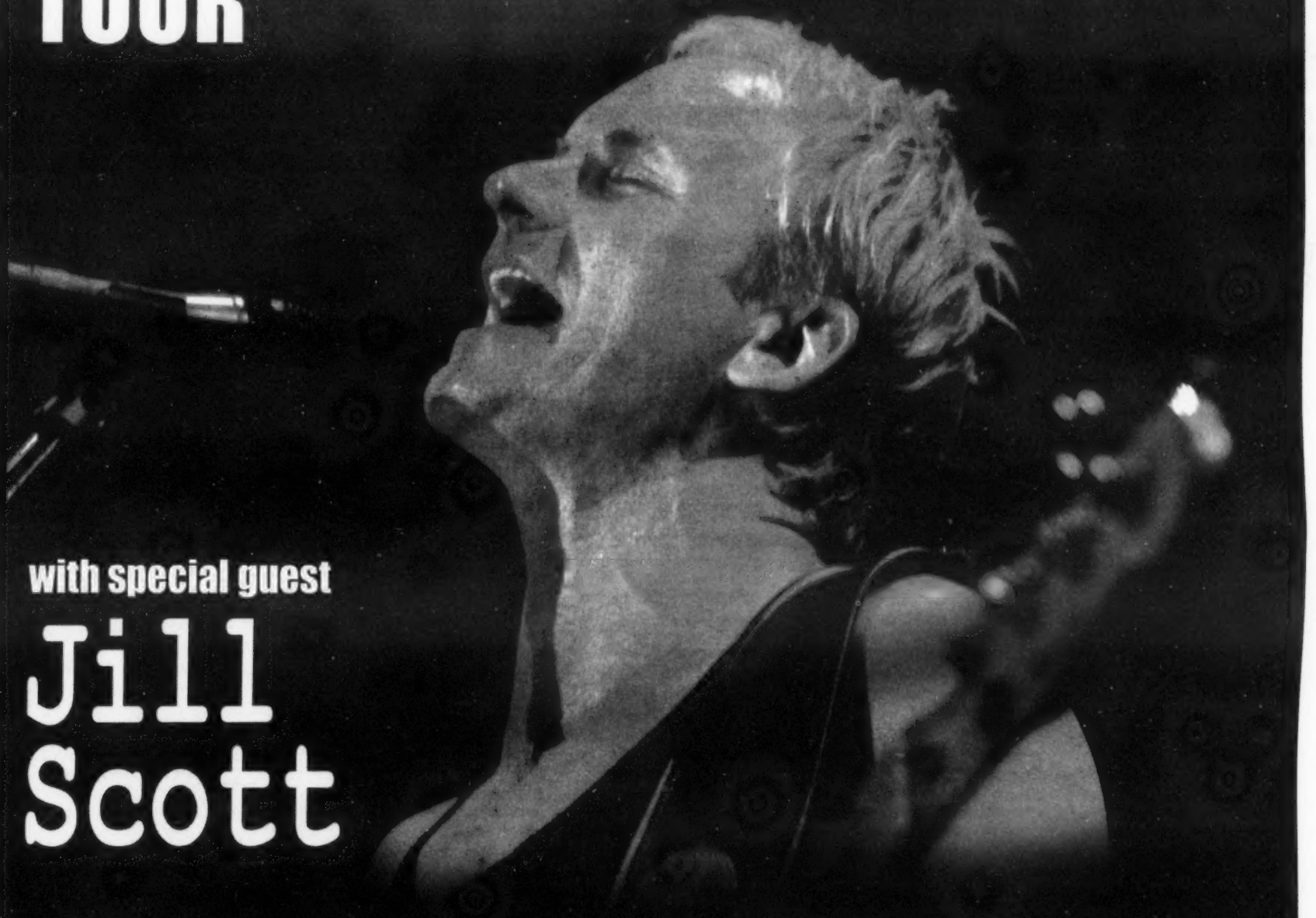

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Jill Scott

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Continued from page 6

Christine Lahti's feature-film debut, *My First Mister*, in which a 17-year-old goth-punk gal (Leelee Sobieski) befriends an elderly clothing-store owner (Albert Brooks). Lahti will be on hand to take part in the festival's round-table discussion "Roles for Women: Indie and Beyond," which will also have input from Adrienne Shelly, Boston director DeMane Davis, Rose Troche, and Yvonne Welbon. Other highlights: the Christina Ricci/Johnny Depp historical epic *The Man Who Cried*; Maggie Greenwald's *Songcatcher*, in which Janet McTeer plays a kind of female Alan Lomax tracking down ballads in Appalachia; Adrienne Shelly's romantic comedy *I'll Take You There*, with Ally Sheedy; and *Nobody Knows My Name*, a documentary on women in hip-hop. The Brattle's at 40 Brattle Street in Harvard Square; the Coolidge is at 290 Harvard Street in Brookline. Tickets are available through MajesTix at (617) 824-8000; complete festival schedules are available at www.beaconcinema.com/womfest.

■ APRIL 20

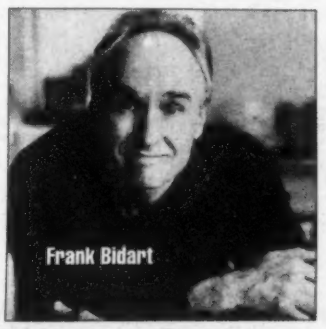
MUSIC. For the next two nights, most of the clubs in town will be sagging under the weight of the 200-plus bands performing as part of the **NEMO Music Conference and Showcases**, a festival of up-and-coming rock and roll, as well as a chance for the local bright lights to strut their stuff for a audience of record-label execs, talent bookers, managers, and other music-biz slime. Tonight, we recommend checking out Kay Hanley at Karma (9 Lansdowne Street; 617-423-NEXT); Cynthia von Buhler's the Countess at Lilli's (608 Somerville Avenue in Somerville; 617-591-1661); the hard-rocking Curve of the Earth label showcase at the Linwood Grille (69 Kilmarnock Street in the Fenway; 617-267-8644); and Metro Concepts' hip-hop extravaganza downstairs at the Middle East (480 Mass Ave in Central Square; 617-864-EAST). Tomorrow check out the afternoon all-ages bash with drunk-punks Darkbuster at Bill's Bar (5 Lansdowne Street; 617-421-9678); Manson-esque metal dudes the Union Underground with locals 7th Rail Crew at Karma; and Beck-style pastiche-pop savant the Incredible Moses Leroy at the Kendall Café (233 Cardinal Medeiros Way in Cambridge; 617-661-0993). For complete schedules, visit www.nemoboston.com.

Cynthia von Buhler

THEATER. Well, we've tried everything else to rid ourselves of ***The Curse of the Bambino*** — but has it really come to this? A couple of long-suffering locals — author David Kruh and composer Steven Bergman — have teamed up for a new musical that does indeed track the legendary skein of bad luck set in motion by the sale of Babe Ruth by the seemingly unbeatable 1920 Red Sox to the dreaded New York Yankees, right on up to the agonizing 1986 World Series. Lyric Stage artistic director Spiro Veloudos is at the helm of the show, which gets its world premiere tonight and runs through May 19 at the Lyric, 140 Clarendon Street. Call (617) 437-7172.

■ APRIL 21

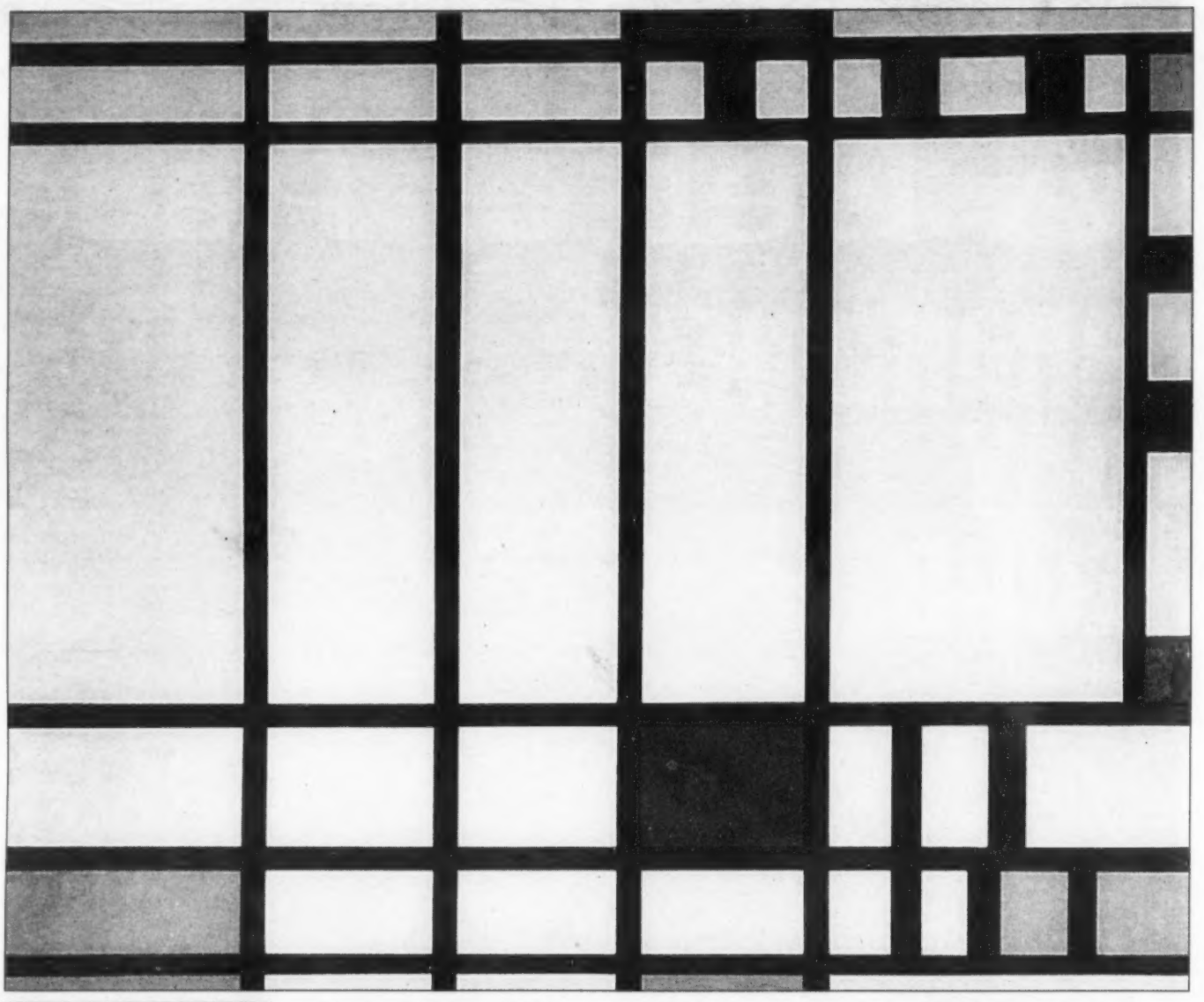
POETRY. In honor of **National Poetry Month**, the Boston Public Library plays host to an extraordinary gathering of poets: 54 over two days, each giving a 25-minute reading. To name just a few: Frank Bidart, Michael Brown, Peter Davison, Diana Der Hovanessian, Stephen Dobyns, Rhina Espaillat, Emily Hiestand, Doug Holder, Andy Levesque, Richard Moore, Joanna Nealon, Jack Powers, Diana Saenz, and our own Pulitzer-winning Lloyd Schwartz. That'll take place today from 10 a.m. to 5 p.m. and tomorrow from 1 to 5 p.m. at the BPL, 666 Boylston Street in Copley Square. Call (617) 536-5400.


Frank Bidart

ART. Boston, brahmin outpost that it is, is also perhaps uniquely suited to the conspiring of technology and art — a form "occupying a place somewhere between research and development and the polished art object," as the *New York Times* observed after the inaugural 1999 edition of the **Boston Cyberarts Festival**. Opening today and running through May 6 at various locations throughout Greater Boston, the 2001 edition of the Cyberarts festival — a loose but effective aggregation of more than 75 arts organizations, more than 30 visual-arts exhibits, and untold performances — again provides a stunning look at the unwieldy digi-art frontier opened by an unprecedented techno-growth spurt. Look for the *Phoenix*'s complete guide to Cyberarts on April 20, or visit www.bostoncyberarts.org for a complete listing of the festival.

■ APRIL 22

ART. The Worcester Art Museum unveils a major new exhibit that claims to be "the first in-depth examination of the influence of Abstract Expressionism on printmaking." A cool 100 pioneering Ab-Ex printmakers — including big names like Jackson Pollock, Willem de Kooning, Nell Blaine, and Louise Nevelson — are included in **"The Stamp of Impulse: Abstract Expressionist Prints."** The exhibit opens today and runs through June 17. The museum is at 55 Salisbury Street; call (508) 799-4406.


Mondriaan at Harvard's Busch-Reisinger Museum

■ APRIL 23

TV. Ken Emerson's excellent 1997 tome *Doo-dah! Stephen Foster and the Rise of American Popular Culture* opened the floodgates for a new appreciation and critical re-examination of America's first professional songwriter. Foster's songs ("Oh! Susannah," "Camptown Races," and "My Old Kentucky Home," to name just a few of his most famous and least profitable numbers) are such a part of the fabric of the nation that they seem to have never have been written, to have always been with us. Born in Pittsburgh on the same Fourth of July that saw the death of both Thomas Jefferson and John Adams, Foster lived a brilliant and tragic life that left him a penniless alcoholic. That life, those songs, and the nation they both reflected and indelibly influenced are the subject of tonight's *American Experience* presentation ***Stephen Foster***, at 9 p.m. on WGBH, Channel 2.

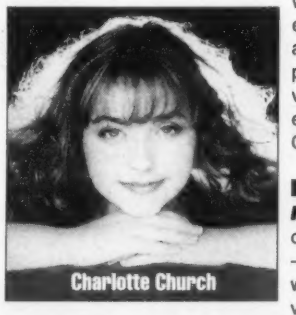
■ APRIL 26

DANCE. Dance Umbrella presents a weekend of former Bill T. Jones Dance Company members at the Emerson Majestic Theatre. Tonight and Saturday, **Larry Goldhuber and Heidi Latsky** perform their *I Hate Modern Dance*, an evening of solos and duets; tomorrow and Sunday, Boston native **Seán Curran** makes a triumphant homecoming. The Emerson Majestic is at 219 Tremont Street. Tickets are $22 to $32. Call (617) 824-8000.

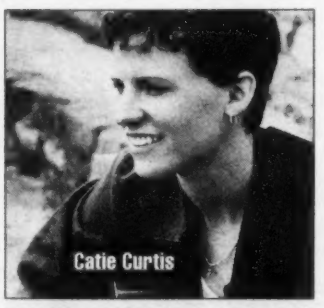
■ APRIL 28

ART. The Dutch abstract master Piet Mondriaan left future art historians a bit of a puzzle in his later years. After fleeing Paris and London for New York in 1940 — he had but four years to live — he began revising some of the paintings he'd brought with him, including many that had already been exhibited (photographs exist of only a few of the paintings before they were modified). The added lines and blocks, he thought, would give them — in New York, in the bebop era — "more boogie-woogie." The Harvard University Art Museums have reunited 15 of the 17 works for "Mondrian: The Transatlantic Paintings." But the exhibit is also a kind of high-tech archæology project. Each painting is installed in a kiosk that provides a "virtual tour" of the works derived from an array of x-radiographs and ultraviolet and infrared images, techniques usually employed only on the works of Old Masters; and these give a new glimpse into the artistic strata. The exhibit is on view at Harvard's Busch-Reisinger Museum, 32 Quincy Street in Harvard Square, through July 22. Call (617) 495-9400.

CLASSICAL. **Benjamin Zander and the Boston Philharmonic** close out their season with an enticing Russian program: Mussorgsky's *A Night on Bald Mountain*, Rimsky-Korsakov's *Scheherazade*, and the 1919 version of Stravinsky's *Firebird* Suite. That's tonight at 8 at Jordan Hall, 30 Gainsborough Street (617-536-2412), and tomorrow afternoon at 3 at Sanders Theatre, Kirkland and Quincy Streets in Harvard Square (617-496-2222). Tickets are $12 to $45.


Charlotte Church

FOLK. Mount Holyoke College inaugurates its first annual **WAM!: Women and Music Festival** with a formidable line-up of contemporary singer-songwriters: Melissa Ferrick, Catie Curtis, Toshi Reagon, Erin McKeown, former Salamander Crossing partners Rani Arbo and Daisy Mayhem, Erica Wheeler, Kim Zombik, and more. Mount Holyoke is located off Route 116 in South Hadley; call (800) 477-6849 or visit www.wamfest.com.


Catie Curtis

POP. There are certain ironies raised by celebrating **Earth Day** with a free concert that regularly draws 100,000 people to flood one of our city's few good parks. But the cause, if not the particulars, remain intact. On today's WBOS-sponsored Earth Day bill at the MDC Hatch Memorial Shell on the Charles River Esplanade: MOR jam grandpappies Blues Traveler, spiritualist singer-songwriteress Joan Osborne, spirited singer-songwriteress Fisher, blues widowers Double Trouble (conspicuously minus their late frontman, Stevie Ray Vaughan), and *120 Minutes*-lite loss leaders Cowboy Junkies. It's all free from 11:30 a.m. to 6:30 p.m., with more than 100 earth-friendly exhibits and interactive displays and lots of environmental do-gooders on hand as well. Call (617) 740-0929.

■ APRIL 30

MUSIC. Fifteen-year-old **Charlotte Church** — the classical world's dreamy-voiced answer to teen pop — stops in at the Wang Center tonight during her first full-fledged US tour. Call (800) 447-7400.

■ MAY 3

MUSIC. The story behind Paul Antheil's score for an early avant-garde short film by Fernand Léger and Man Ray — both the music and the movie are called ***Ballet Mécanique*** — is a bit twisted, but it goes a little something like this. In the 1920s, Antheil composed a piece of music that called for, among other things, 16 synchronized player pianos and three airplane propellers. As it turned out, it was the player pianos that rendered the piece utterly unperformable: no one could get them to start at precisely the same time. Over the years, Antheil's score went through numerous revisions as both it and the film drifted into obscurity. But then former *Phoenix* contributor Paul Lehrman transcribed the original never-performed arrangement and figured out a way to use computers to synch the pianos. In 1999, he debuted the first complete performance of the piece — with 16 player pianos, four xylophones, four bass drums, two live pianists, three airplane propellers,

Continued on page 10

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Continued from page 8

seven electric bells, and a siren — in Lowell. Tonight, the Boston Modern Orchestra Project gives another performance of Lehrman's transcription of the Antheil original — again using player pianos, propellers, and all — at Symphony Hall, 301 Mass Ave in Boston. It's a free show, but you'll need to call (617) 363-0396 and make a reservation. Then on May 5, at Brandeis's Slosberg Recital Hall, in Waltham, Lehrman will offer the debut screening of a rare, recently unearthed print of the film *Ballet Mécanique* — which has, for the first time, been set to a version of the original score cobbled together from Lehrman's 1999 Lowell performance. After today's unveiling — as part of an all-day marathon performance by the Brandeis Electro-Acoustic Music Studio — the scored print embarks on a five-year, 25-museum tour kicking off this summer in New York and Moscow. Call (781) 736-3331.

DANCE. Boston Ballet goes from the Beast back to Beauty, turning directly from last month's *The Hunchback of Notre Dame* to the Tchaikovsky classic ***The Sleeping Beauty***. Performances are tonight through May 20 at the Wang Theatre, 270 Tremont Street. Tickets are $23 to $73; call (800) 447-7400.

MUSIC. Mikey Dee, the musician, radio DJ, rock critic, freelance promotions man, incurable scenester, and all-around nice guy, is still recovering — slowly but surely — from a debilitating brainstem stroke he suffered while undergoing heart surgery in February of last year. Tonight through Saturday, some 130 bands from Boston — most of whom knew him on a first-name basis — will for the second year running present **"For the Benefit of Mr. Dee,"** with proceeds donated to the Mikey Dee Musician's Benefit Trust that's been established in his honor. The 36 shows at 17 clubs will include most of the best performers in town, from punkabillies the Amazing Crowns to indie rap star Mr. Lif, from newly signed nü-metal dudes Nullset to former Extreme/Van Halen frontman Gary Cherone, and from newly signed punk/rap grrls Heidi to out-jazz vets Birdsongs of the Mesozoic, plus one-off tidbits including an O-Positive reunion. All of which will make it, again, the biggest local-music event of the year. For more info, visit www.mikeydee.com.; the *Phoenix* will have details in the weeks ahead.

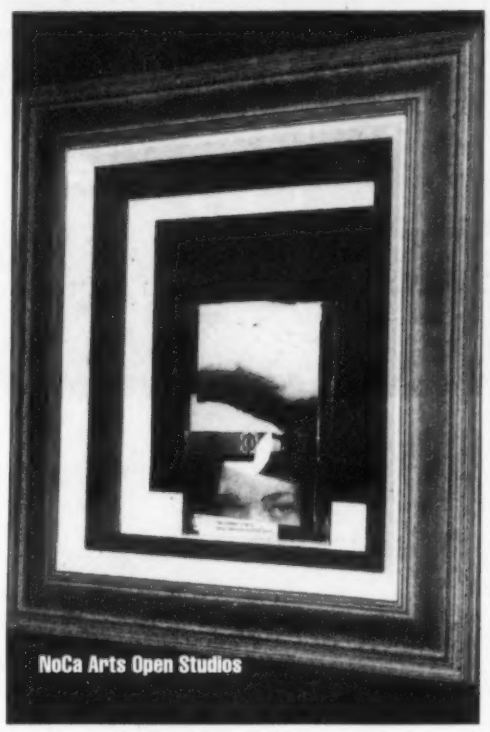
■ MAY 4

POP. The Japan-via-New-York experimental art-pop duo **Cibo Matto** — two multi-talented women who have produced confections equally as enthralling as those of their male counterparts, who include Sean Lennon and the Jon Spencer Blues Explosion — hit the Somerville Theatre, 55 Davis Square in Somerville, tonight at 8 p.m. Tickets are $15. Call (617) 931-2000.

REVELS. It's an off-the-boat edition of ***Spring Revels***, a celebration of latter-19th-century emigration set on a ship about to deliver its human cargo to the shores of freedom. Or something like that. As usual with Revels, the plot is just an excuse to explore exemplary ethnic folk traditions — in this case Irish stepdancing, Italian folk dances and songs, Neapolitan love songs, klezmer, a Purimshpil Mummers play, and other immigrant goodies. That's tonight at 8, tomorrow at 3 and 8, and Sunday at 1 p.m. at the Emerson Majestic Theatre, 219 Tremont Street. Tickets are $16 to $28; call (617) 824-8000.

■ MAY 5

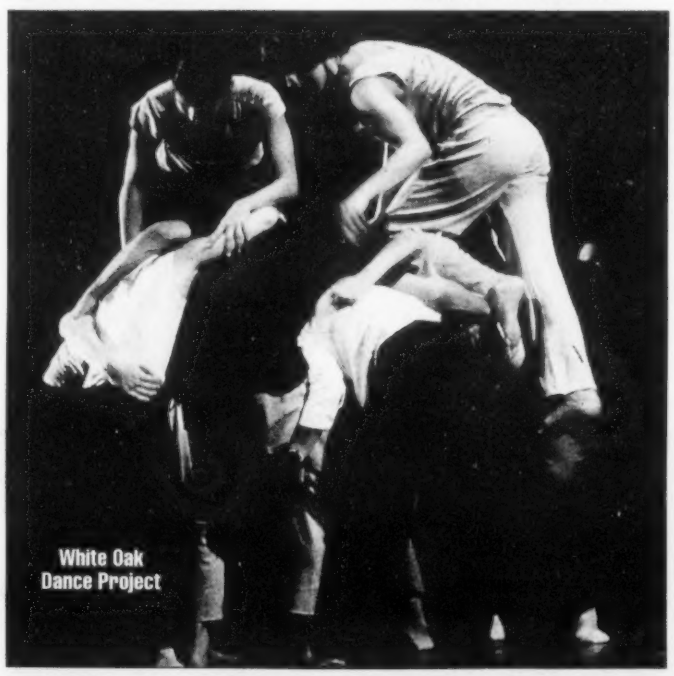
ART. A small but dedicated enclave of visual artists in North Cambridge opens up its workspaces today and tomorrow from 1 to 5 p.m. for the fourth annual **NoCa Arts Open Studios**, which includes a hefty complement of musicians, writers, and poets to go along with a talented stable of visual-arts regulars. For maps and performance times, call (617) 491-9059, or visit www.nocaarts.org.


NoCa Arts Open Studios

COMEDY. The Southern stand-up comedienne **Brett Butler** — whose redneck housewife on *Grace Under Fire* ranked, in our estimation, a level or two above Roseanne's for intelligence and wit and honesty — arrives at the Berklee Performance Center tonight at 8 to do a benefit for Comics 4A Cause. Tickets are $20 and $30. That's at 136 Mass Ave in Boston; call (617) 931-2000.

■ MAY 11

THEATER. The American Repertory Theatre's ***Richard II*** could be a preview of things to come: at the helm is the innovative director Robert Woodruff, who's on the short list of those discussed as successors to ART artistic director Robert Brustein. In case you've forgotten your Bard, this is the one about the young son of the Black Prince who ascends to the throne of England and then of course loses everything. Performances begin tonight and continue through June 10 at the Loeb Drama Center, 64 Brattle Street in Harvard Square. Call (617) 547-8300.



■ MAY 13

COMEDY. Bob Saget has been maligned by Americans of all shapes and sizes. He was disliked in the sit-com *Full House*, in which he was regularly upstaged by a pair of monosyllabic toddler twins who went on to massive direct-to-video success. He was disliked even more as the host of *America's Funniest Home Videos*, wherein he seemed to court deliberate and stubborn unfunniness and display an unsettling degree of self-pity. All of which has made him a fascinating figure, especially to the connoisseurs at the *Harvard Lampoon*, who bring Saget to town as chief celebrity guest at their elite annual *BJ Show*, a compendium of sketches and mockery that takes place tonight at Sanders Theatre, Kirkland and Quincy Streets in Harvard Square. Tickets are $15; call (617) 876-4275.

■ MAY 17

YOGA. We've been in denial that yoga is again sweeping the nation, but then two of our close friends — one a straitlaced hip-hop critic, another a maniacal heavy-metal label manager — both sheepishly admitted to having joined yoga gyms. So we feel compelled to inform closet cases and true believers alike of what amounts to a superstars-of-yoga conference, **"Yoga at the Leading Edge,"** that kicks off today at the Kripalu Center for Yoga and Health in Lenox, Massachusetts. (That's Kri-PAH-loo, by the way, and not "Cripple-You," as we'd been pronouncing it.) It includes classes by the likes of Cambridge-based ESPN "Power Yoga" dude Baron Baptiste. Rama Berch, and Stephen Cope. The conference runs through May 20. Call (800) 741-7353.

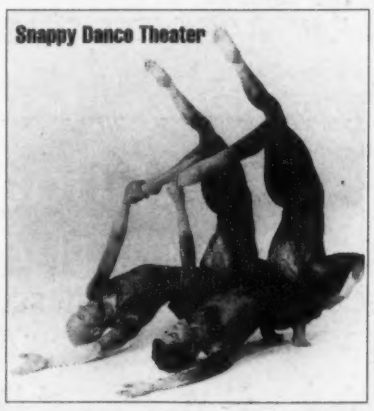
DANCE. Since his defection from ballet, Mikhail Baryshnikov's modern-dance troupe the **White Oak Dance Project** has taken up the task of enshrining the accomplishments of the modern-dance masters. His mission continues with PAST*Forward*, a kind of multimedia greatest-hits tribute (including film, narrative, and of course some dancing) to the dance avant-garde from the '60s to the present. PAST*Forward* is presented at the Shubert Theatre, 265 Tremont Street, tonight through Saturday at 8 p.m. and Sunday at 3 p.m. Tickets are $50 to $75; call (800) 447-7400.

■ MAY 18

MUSIC. For a spare composer who's made his mark as the guru of minimalism, **Philip Glass** sure seems to be getting around these days. It seems that just the other day he was here performing his score for the Béla Lugosi *Dracula* with the Kronos Quartet; tonight he reappears with his old friend the West African griot **Foday Musa Suso** — himself an accomplished fusionary who has appeared in tandem with Herbie Hancock, Pharoah Sanders, and Ginger Baker — for a performance of *The Screens*, which was originally written as the score for a Minneapolis production of the Jean Genet play. That's at 8 p.m. at Sanders Theatre, Kirkland and Quincy Streets in Harvard Square. Tickets are $20 to $37; call (617) 876-4275.

Philip Glass and Foday Musa Suso

THEATER. The Huntington Theatre revives James Baldwin's rediscovered gospel play ***The Amen Corner***, a musical meditation on "faith, family, and forgiveness" set in a Harlem church. Chuck Smith directs in a co-production with Chicago's Goodman Theatre that opens tonight at 8 at the Boston University Theatre, 264 Huntington Avenue. *The Amen Corner* runs through June 17. Tickets are $31 to $55. Call (617) 266-0800.


Snappy Dance Theater

■ MAY 19

EVENT. Part and parcel of the current cabaret revival is a 21st-century revision of the 20th-century songbook — a revision that's finally ready to include the second half of said century. You don't have to remind **Andrea Marcovicci**, the audience fave whose repertoire includes the Beatles, Carly Simon, and Joni Mitchell, and who presents *Our Songs, 1965-1985*, tonight at Sanders Theatre, Kirkland and Quincy Streets in Harvard Square. Tickets are $35 to $45. Call (617) 482-6661.

■ MAY 30

BOOKS. David Hajdu, whose last book was a very good biography of Ellington muse Billy Strayhorn, returns with an even more ambitious work. His forthcoming *Positively Fourth Street: Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña* is a riveting account of how four relationships drove the shape of a generation's music (and by extension a generation); it's likely to be the rock biography of the season. Hajdu reads tonight at 7 p.m. at WordsWorth, 30 Brattle Street in Harvard Square. Call (617) 354-5201.

■ MAY 31

DANCE. The Cambridge-based **Snappy Dance Theater**, which has been out trying to build a national profile, comes home to perform a refreshing mix of gymnastics, clowning, martial arts, and puppetry called *Moving Beyond Balance* — including a piece called "Vagina (The Dance"), which we assume was inspired by Eve Ensler's *The Vagina Monologues*. Performances are tonight through Saturday at 8 p.m. and Sunday at 3 p.m. at the C. Walsh Theatre, 55 Temple Street. Tickets are $22; call (617) 718-2497, or visit www.snappydance.com. ■

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Spring pops

Rockin' in the clubs and more

BY JONATHAN PERRY

POP music

TAKE A gander at who's coming to town over the next couple of months and you might find yourself wondering just what year is it. Kiss. Roxy Music. Psychedelic Furs. Gary Numan. Tesla. Wait, did somebody say ***Tesla***? Yep, the West Coast's hair-metal-lite answer to East Coast hair-metal-lite titans **Bon Jovi** (who are at the Tweeter Center July 25; call 617-931-2000) have indeed reunited and will be bringing their cover of the Five Man Electrical Band's moldy oldie "Signs" to the Orpheum Theatre (617-931-2000) April 5.

Reunited acts of dubious distinction (or even none at all) who bury the hatchet just in time to hit the lucrative spring and summer shed circuit are nothing new — but that doesn't mean seeing them all lined up at the starting gate, spraying their chest hair black and dusting off the spandex, won't be a little jarring. Oh well, it's spring, and spring is supposed to be about new beginnings, and rock, as Mick J. once said, is on some level supposed to be about frivolity and "pink satin suits." And he should know. It's not *all* that, of course — just ask avant downtown noise-rockers **Sonic Youth**, who'll be at the Roxy (617-338-ROXY) April 23. Or British singer/songwriter Damon Gough, a/k/a **Badly Drawn Boy**, who'll be at Avalon (617-262-2424) April 30 and whose debut, *The Hour of the Bewilderbeast* (XL), beat out Doves and Coldplay, among others, for a Mercury Prize last year.

Apart from the annual NEMO showcase that'll take over the clubs on April 20 and 21, the biggest bashes of the year involve veteran bands who throw things — either flames at fans (**Kiss**) or insults at each other (the **Black Crowes** and **Oasis**). Kiss's June 2 Tweeter Center show is already sold out, but you can still catch the cheekily titled "Tour of Brotherly Love" with the Black Crowes and Oasis at the Tweeter Center (617-931-2000) June 11. The Crowes, it seems, have been rejuvenated after a successful cross-country jaunt with former Led Zeppelin guitarist Jimmy Page last year. Brothers Rich and Chris Robinson have even authored a new Crowes disc, *Lions* (V2), their first produced by star resuscitator Don Was (it's scheduled for May 8).

Few bands embodied decadent glamor and debauched star power so artfully, or casually, as **Roxy Music**. The reunited Roxy, featuring crooner/come-on artist Bryan Ferry, saxophonist Andy Mackay, and guitarist Phil Manzanera, are at the FleetBoston Pavilion (617-931-2000) July 21. New Orleans rockers **Cowboy Mouth**, touring behind their new disc, *Easy* (Atlantic/Blackbird), hit Avalon April 5 with psychobilly party crashers **Southern Culture on the Skids**. The Skids' new one is called *Liquored Up and Lacquered Down* (TVT) — which should tell you something about what's in store. Better stock up on the morning-after aspirin. Former Story teller **Jonatha Brooke**, who's touring in support of her new *Steady Pull* (Bad Dog), is at Avalon May 11; the reunited **Psychedelic Furs** work the old glam and new wave at Avalon May 12.

Rap-metal upstarts **Papa Roach** bring suburban angst to the Orpheum Theatre April 13. In a completely different vein, bitterly lovelorn folk-rock troubadour **Richard Thompson** is at the Orpheum April 21 for a solo acoustic show.

With a new album, *Everyday* (RCA), the **Dave Matthews Band** (with get-there-early opening act **Macy Gray**) return to

Continued on page 14

OASIS: *catch them throwing insults at the Black Crowes at the Tweeter Center on June 11.*

THE CREW

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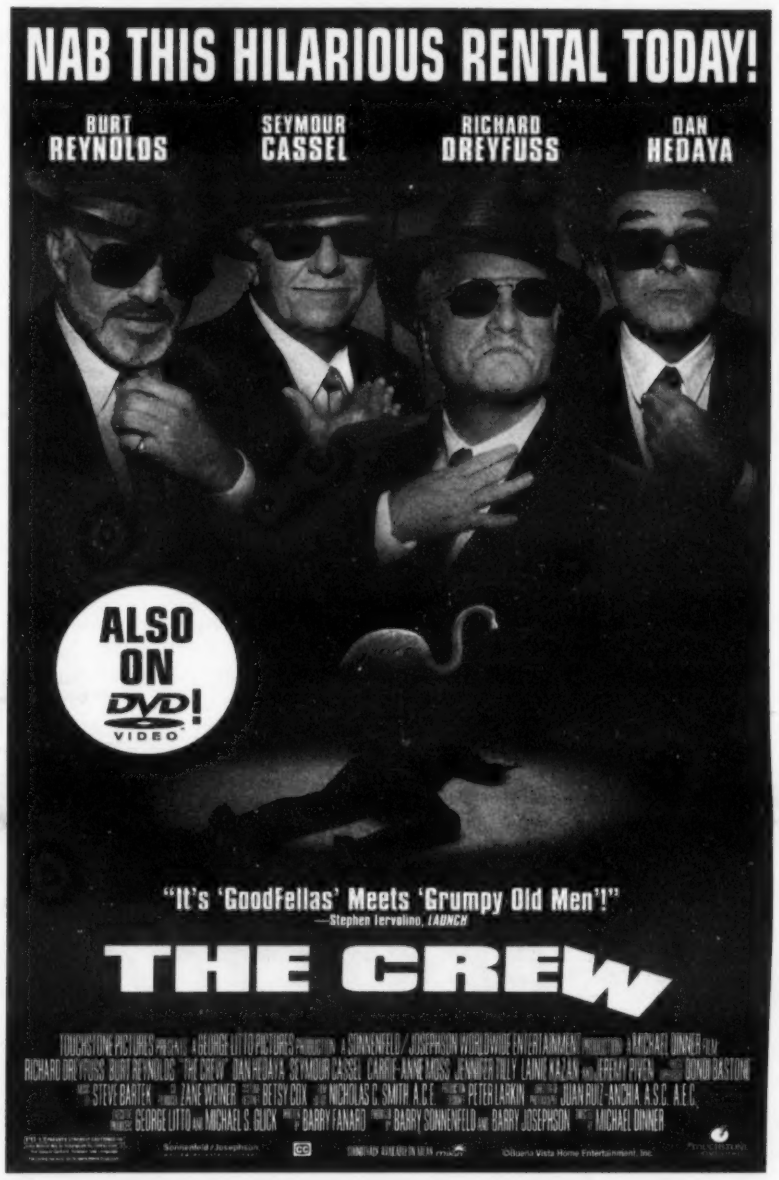

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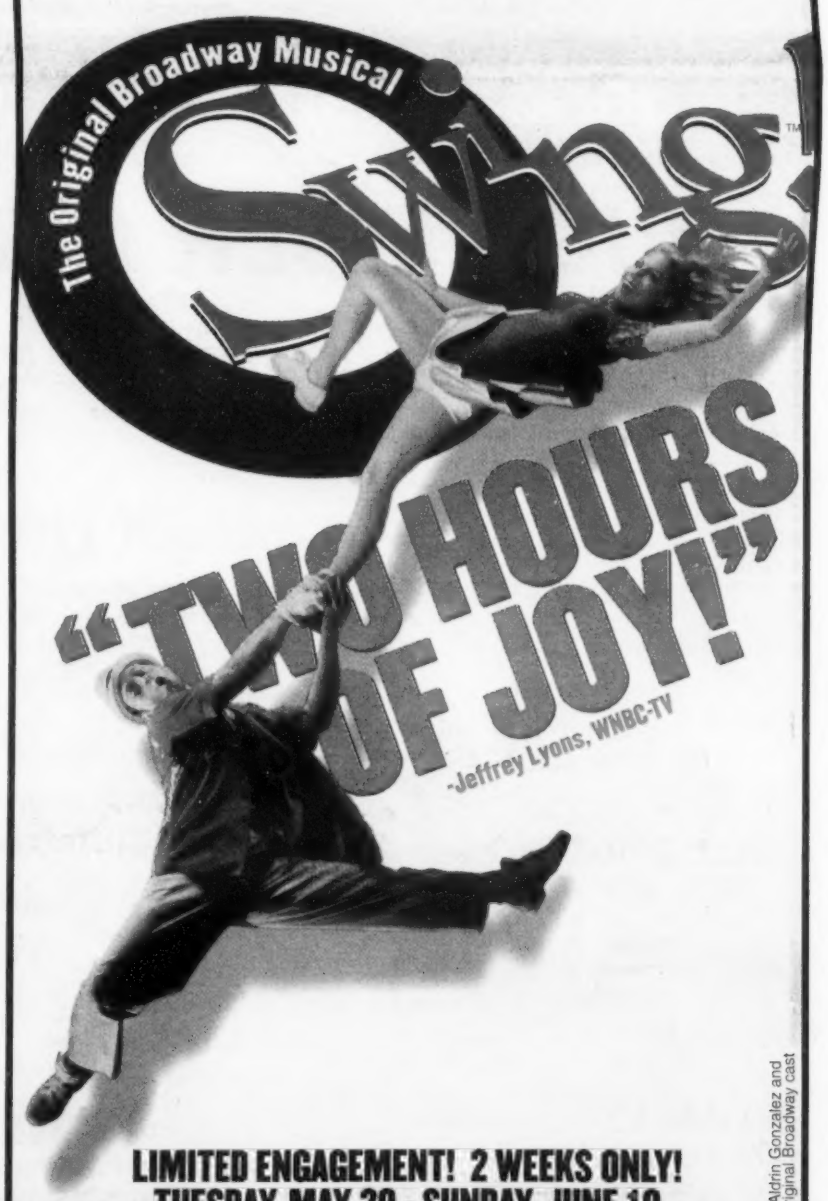

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Photo: Joan Marcus Aldrin Gonzalez and Carol Bentley from original Broadway cast

Continued from page 12

Foxboro Stadium (617-931-2000) for a pair of shows June 16 and 17. **Sting**, undertaking a stateside swing in May, brings his "Brand New Day" tour to the FleetCenter (617-931-2000) May 26.

At this point in his career, Black Francis as **Frank Black** has put out more albums (six, counting the new *Dog in the Sand* on W.A.R?) than Frank Black did as Black Francis with his old band, the Pixies. He'll be at the Paradise (617-562-8800) April 9. Alterna-rock radio stalwarts **Semisonic**, whose new CD is *All About Chemistry* (MCA), are at the Paradise April 10. Acclaimed Boston-based singer/songwriter **Melissa Ferrick**, who released her fifth album, *Freedom* (W.A.R?), last year, is at the Paradise on April 13. Eighties synth-pop seer **Gary Numan** is at the Paradise April 20. Dayton's best rock band ever — otherwise known as Guided by Voices — are hitting the road for an extended US tour to support their umpteenth release, *Isolation Drills* (TVT). They're at the Paradise May 1 with must-see openers **Spoon**. And **Big Dumb Face**, a side project of Limp Bizkit's Wes Borland, are at the Paradise April 10.

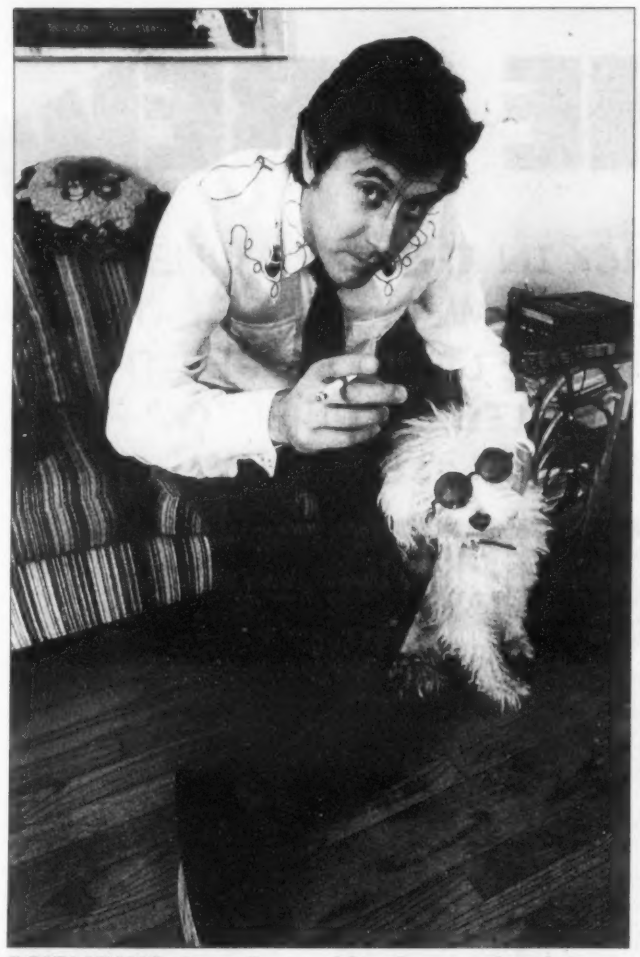
Black Francis as Frank Black has now put out more albums than Frank Black did as Black Francis with his old band, the Pixies.

Former Dinosaur Jr **J Mascis** brings the **Fog** (featuring Mike Watt and Dino Jr's George Berz) to the Middle East's downstairs (617-864-EAST) April 5 with Elephant 6 acolytes **Elf Power**. Twang-core crackpots the **Sadies** are upstairs that same night. Introverted exhibitionists **Arab Strap** are upstairs on April 11; **Rocket from the Crypt** headline downstairs April 15 with Boston punk upstarts the **Explosion** plus **International Noise Conspiracy**. The **Melvins** headline downstairs April 24 with the **Folk Implosion** and the **Takers**. Emo heroes the **Promise Ring** are downstairs May 5. And Japanese cut-and-paste pop kids **Cibo Matto** are at the Somerville Theatre (617-625-5700) May 4 for an all-ages show.

The FNX *Leftover Lunch* presents the **Alarm 2000** April 12 with lone original member singer/guitarist Mike Peters (who'll be backed by assorted members of Stiff Little Fingers and Gene Loves Jezebel) at T.T. the Bear's Place (617-492-BEAR). Also appearing at T.T.'s is **Robbie Fulks**, on April 13. **Dragstrip Courage** hold down a residency every Wednesday night in April at the Lizard Lounge (617-547-0759). Former-Boy-Wonder-woman-turned-solo-artist **Paula Kelly** is at the Lizard April 14.

Bill's Bar (617-421-9678) has a few eclectic shows lined up for spring. Local skasters **Big D and the Kid's Table** headline a special all-ages show April 7. Post-hardcore Newark ska outfit the **Step Kings** are at Bill's for an all-ages affair April 8. And then — bring your earplugs, wimps — a trio of the city's harder-rocking acts, led by headliner **Random Road Mother**, are at Bill's April 12. **Rock City Crimewave** and **Superkollider** open.

Indigo Girl **Amy Ray** has surprised just about everybody with *Stag*, a just-released tuff-and-tender (but mostly rocking) solo debut that features contributions from Joan Jett, "lesbionic" punk trio the **Butchies**, members of Luscious Jackson, and the Breeders, among others. She'll hit Lilli's (617-591-1661) April 7 with the Butchies as both opening act and backing band. Atmospheric folk-pop songwriter **Alejandro Escovedo**, on the road in support of the soon-to-be-released *A Man Under the Influence* (Bloodshot), swings into Lilli's May 13. After a three-year hiatus and numerous side projects by ringleader Joe Pernice, the **Pernice Brothers** are back with the dazzling new *The World Won't End* (Ashmont) and a May 18 Lilli's show.



ROXY MUSIC: *Bryan Ferry and friend contemplate their FleetBoston Pavilion appearance on July 21.*

The **Somerville Indie Fest** gets under way at the Sky Bar (617-623-5223) April 26 with **Ruby Lashes**, the **Anchormen All-Star Karaoke**, and the **Tardy**. The second annual weekend-long benefit for local scenester **Mikey Dee** (recovering from a stroke suffered last year) kicks off May 3 at the Sky Bar with local loungecore smoothies **Seks Bomba** (who are about to release their second CD, *Somewhere in This Town*, on YaYa). Also on the bill are the equally great local indie-pop duo **Mishima** (set to release their debut LP this spring) and **Little a**. The **High Ceilings**, **Major Major**, and **Bradshaw** (May 4) and the **Buck Dewey Big Band** and **Labb** (May 5) round out the Dee weekend.

And last but not least, from the "Good Music for a Good Cause" Department: the annual **Club Passim Benefit Concert** takes place at the Somerville Theatre (617-492-7679) April 13 with a host of talented, uh, folk including **Catie Curtis**, the legendary **Jim Kweskin Band** with **Samoa**, the **Burns Sisters**, and the amazing **Silverleaf Gospel Singers**. ■

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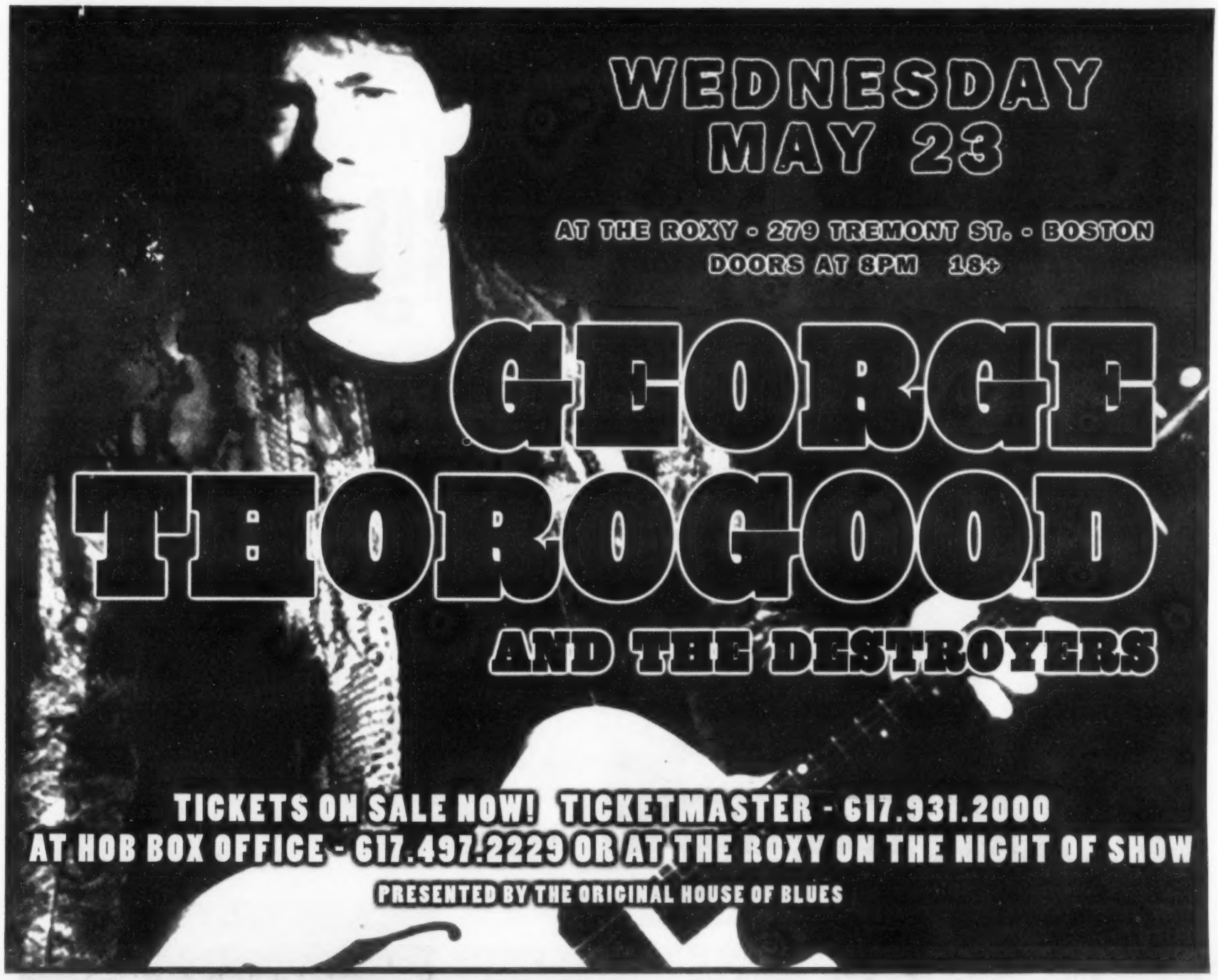

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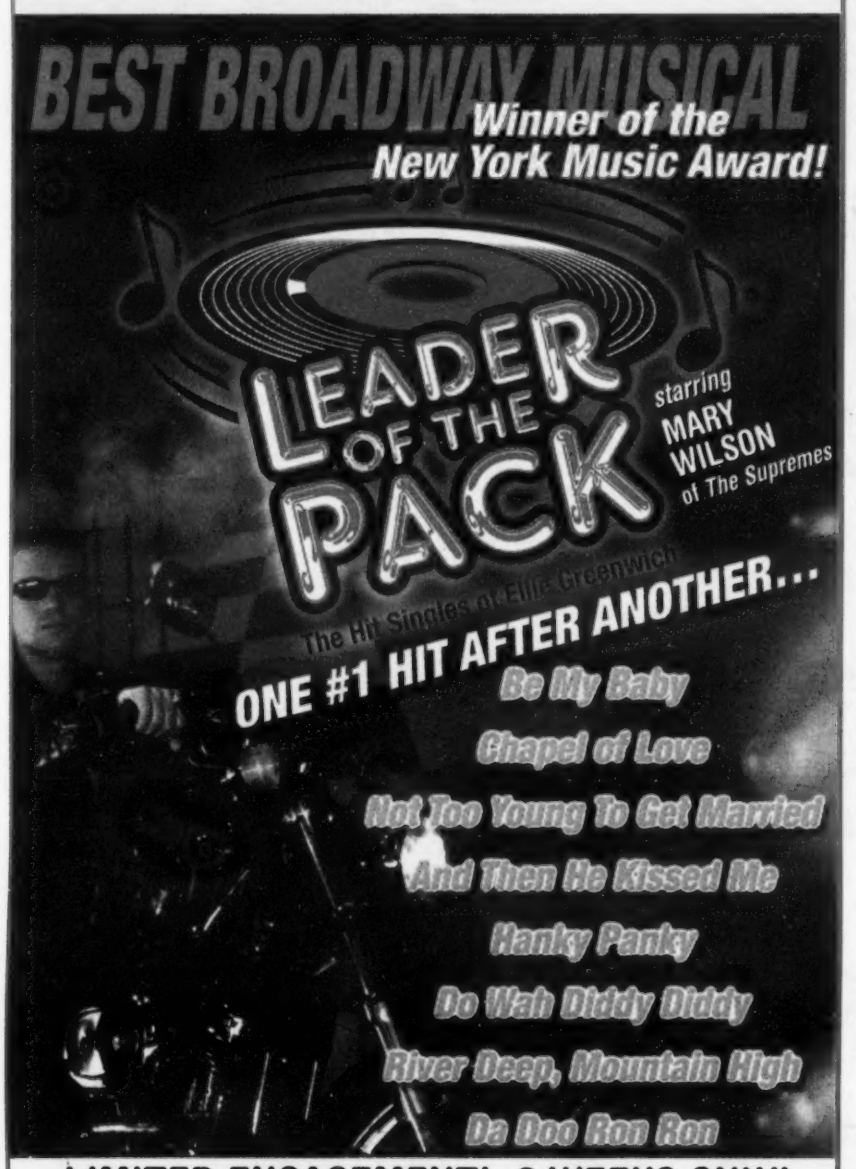
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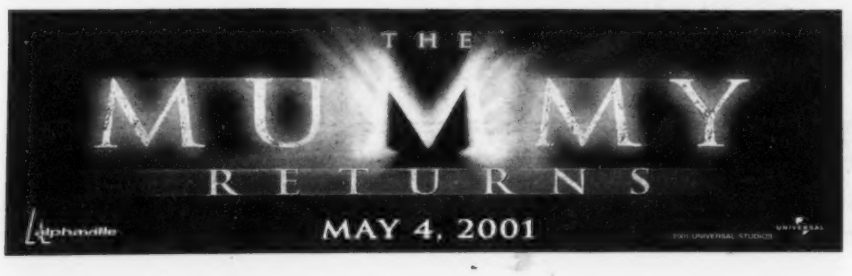

Big beats

Hip-hop and electronic galore

BY MICHAEL ENDELMAN

YOU CAN'T stop the aging b-boys. After a four-year hiatus, the hip-hop innovator and old-school legend **KRS-One** is back with a new album, *The Sneak Attack* (Koch, April 24). Four years is an eternity in hip-hop, so *The Sneak Attack* attempts to fit KRS's reductionist style into contemporary beats. Southern bounce? Thug anthems? That doesn't really stick. But the Blastmaster still boasts inhuman breath control and one of the best back catalogues in hip-hop — his April 1 gig at the Orpheum (617-931-2000) will definitely be dope. Eco-freak Mr. Lif, cyber-assassin Akrobatik, and live-rap band the Formula open up the evening.

The following night, the Orpheum (617-931-2000) will reverberate to the screams of bloody murder. Literally. The Queens-bred **MC Ja Rule** burst onto the scene in 1999 with "Holla, Holla," a track punctuated by Rule's screams of "Murdah, murdah!" The gravelly-voiced rapper is bound to perform that cut when he appears at the Orpheum on April 2 alongside Puff Daddy–groomed R&B dudes 112, Chicago soul man Dave Hollister, and the Worcester-based MC Krumbsnatcha.

If anybody could beat Ja Rule at a shouting contest, it would be the iron-lunged rap duo **M.O.P.** These guys perform a strain of East Coast hip-hop so fierce and cathartic, it could peel the paint off a Red Line car. After years of toiling away without much reward, Lil' Fame and Billy Danze finally chalked up some Soundscan numbers with last year's *Warriorz* (Loud), which would easily win a "Best Use of a Foreigner Sample in a Rap Song" Grammy for the bone-cracking "Cold As Ice." Catch M.O.P. before they shred their vocal cords on April 6 downstairs at the Middle East (617-864-EAST) with the **Smut Peddlers**, an underground hip-hop "supergroup" featuring the High & Mighty and Cage, dudes who like to rhyme about shooting their wad and snorting coke.

Beantown rapper **Ed O.G.** spent a few years MIA after his second album flopped and his major-label deal disintegrated. But the Roxbury rapper is no pushover; Ed's burrowed deep into the hip-hop underground and re-emerged "like Christ in a crisis," as he likes to say. On April 6, he performs at the Milky Way in Jamaica Plain (617-524-3740) to support his excellent comeback album, *The Truth Hurts* (Ground Control/Nu Gruv).

Chicks on Speed are art-school pranksters who wear paper skirts, rhyme about Cindy Sherman, and perform mocking covers of Cracker's "Euro Trash Girl" rewired as Teutonic techno. What they don't do is play instruments, so it's hard to say what will actually happen when the Berlin-based trio come to T.T.'s (617-492-BEAR) on April 9. Rumor is that these digital riot grrrls jump around, scream, sing, and rap over pre-recorded beats that splice together frazzled punk, steely techno, and trashy house beats. Which sounds like fun.

hip hop

Whereas the Chicks on Speed are proud to play "fake music," as they call it, French house producer **St. Germain** is obsessed with playing "real music," which is jazz, of course. So obsessed, in fact, that the Parisian producer hired a slew of living, breathing jazz musicians to perform on his recent *Tourist* (Blue Note). The results were pretty astounding, as the live improv brought a sense of unpredictability to Germain's crystalline dub, soft-focus house, and bluesy trip-hop. The Gallic groove maestro comes to the Paradise (617-562-8800) on April 14, with a live band in tow.

Hip-hop and electronic music evolve so fast that the gap between "the new thing" and "that played-out shit" is growing smaller every month. Only a few years ago the **Orb**, **Pharcyde**, and the **LTJ Bukem** were critical faves; now all three are traveling close to the "played-out" side of the equation. Decide for yourself: the Orb bring their dubby ambient-house to Avalon (617-262-2424) on April 19, jazzy drum 'n' bass maestro LTJ Bukem comes to the Roxy (617-338-ROXY) on April 25, and California hip-hop goofballs Pharcyde are at the Middle East on May 1.

EVE MUZIC

KRS-ONE *will be bringing his* Sneak Attack *to the Orpheum on April 1.*

In the "Who-Got-Chocolate-in-My-Peanut-Butter Department," the best pairing of the season has to be the double bill of New Hampshire boogie monsters **Scissorfight** and post-apocalyptic freakazoid **Mr. Lif** at the Middle East on May 11. Bludgeoning beats meet brutal guitars — a perfect combination.

As for DJ talent, a steady stream of well-known wax spinners will be coming through the Hub over the next two months. British progressive house maestro **Dave Ralph** spins at Avalon on April 7; "the world's biggest DJ," **Paul Oakenfold**, brings his euphoric trance über-jams to the club on April 9. Chicago house DJ **Bad Boy Bill** will splice turntable trickery into the world of banging hard house at Avalon on April 14, though his turntable skills are apt to be overshadowed by the Borscht Belt needle wrecking of Montreal **DJ Kid Koala**, who'll play with his live band Bullfrog at Lilli's (617-591-1661) on April 28. DC's **Deep Dish** perform their luscious brand of deep house at Avalon on May 11, the legendary **DJ Keoki** visits the room on May 12, and California's **Sandra Collins** plays her gooey trance at the Lansdowne Street spot on May 18. ■

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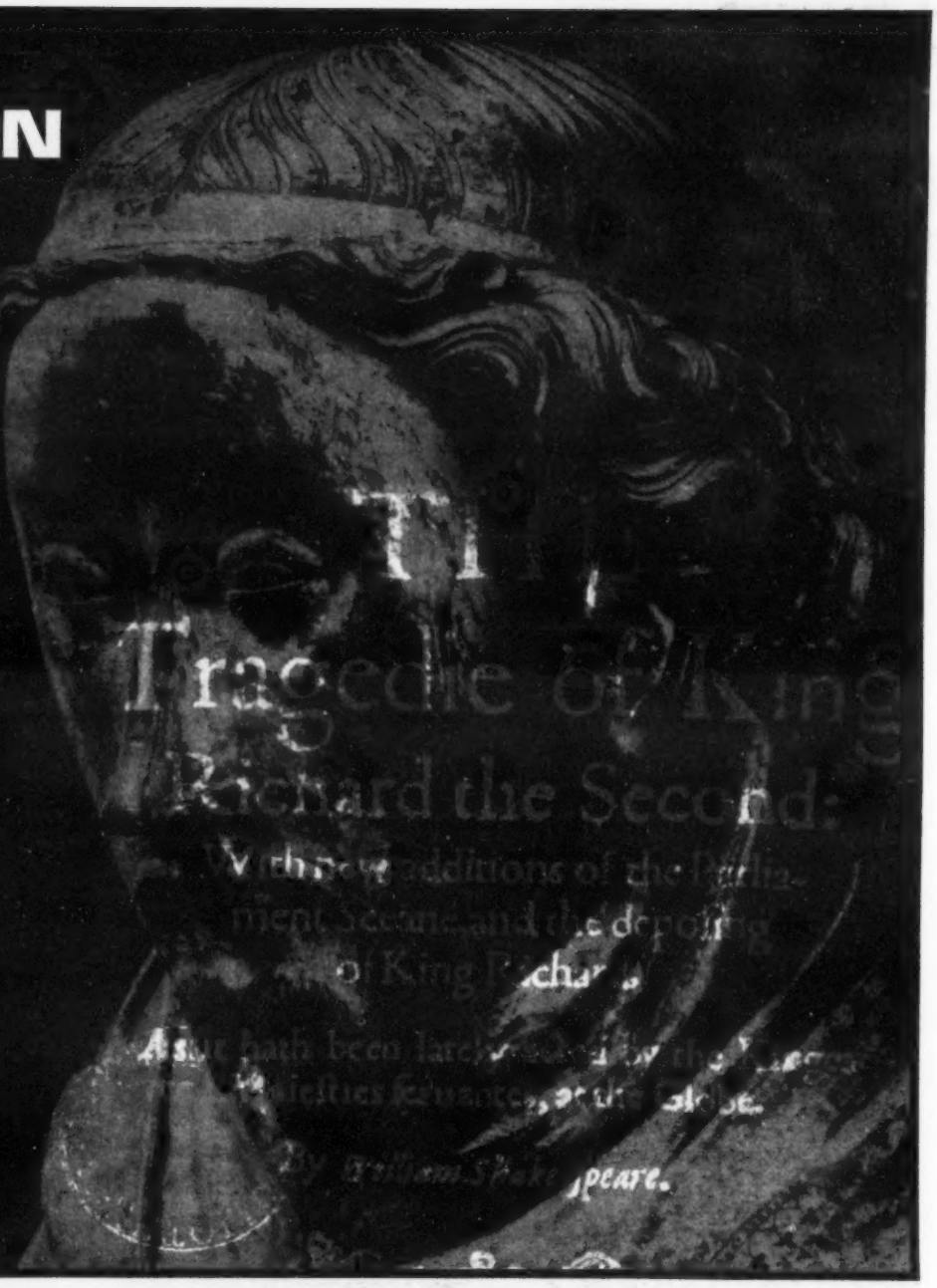

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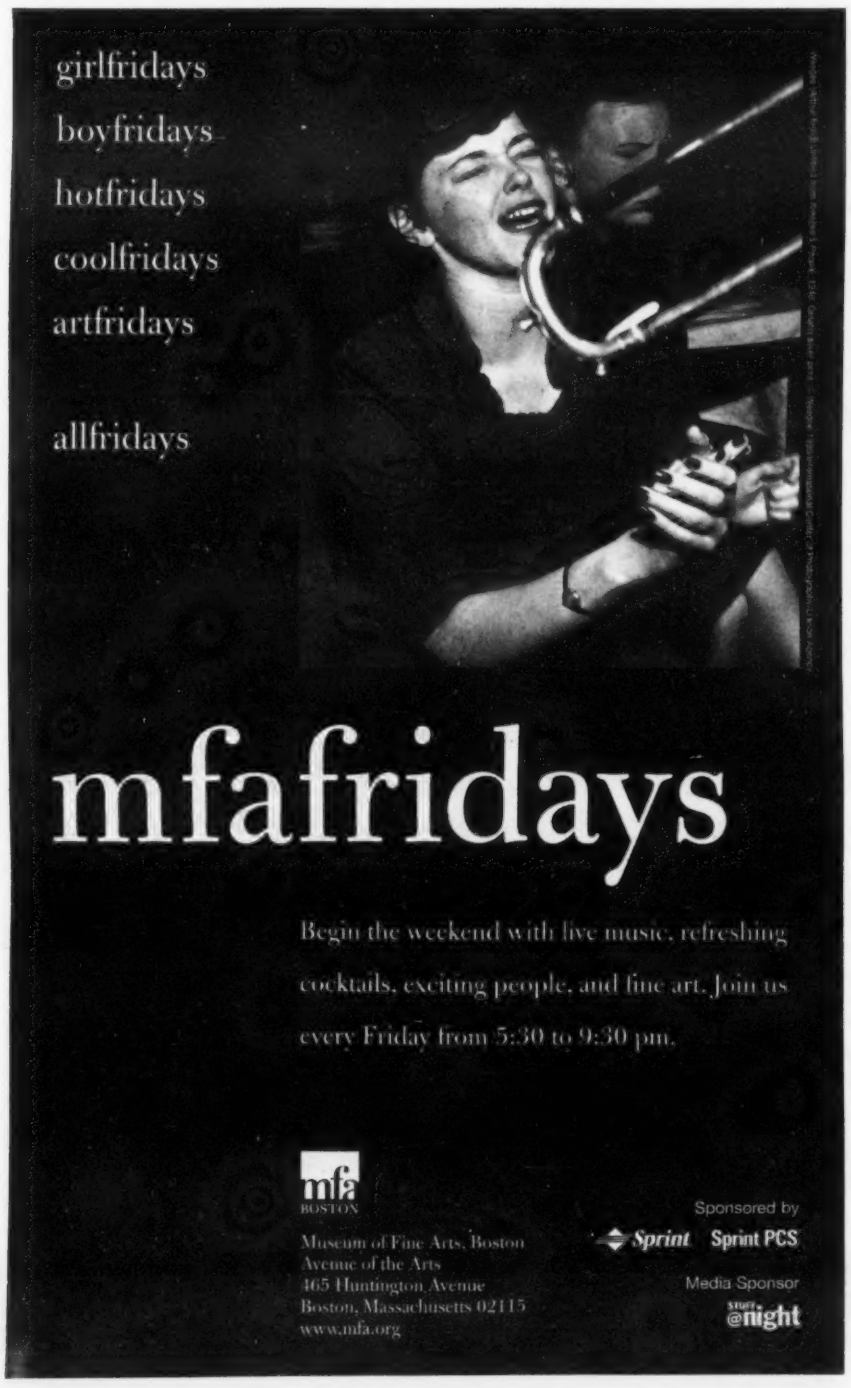


Boozoo 'n' blues

Digging spring's roots scene

BY TED DROZDOWSKI

Boozoo Chavis leads a good life on Dog Hill, just outside the city limits of Lake Charles, Louisiana. There, off a dusty rural road, he's got a farm as bustling as Old MacDonald's. Chickens, ducks, guinea fowl, cows, dogs, turkeys, and the sleek horses he runs at the nearby Delta Downs racetrack all abide there, along with Boozoo, wife Leona, and his sons' families. In fact, Boozoo loves his one-acre place so much that he might never leave if not for the joy — and money — he gets playing zydeco.

blues

But as Boozoo passes 70, which he'll do this year, he tours less often, which makes his June 1 appearance at Johnny D's in Somerville's Davis Square (617-776-2004) a highlight of this spring's blues and roots calendar. For Chavis is one of the last surviving early practitioners of this distinctive African-American form that blends the accordion music of the southwest Louisiana region's European immigrants with the spirit of blues and the Caribbean rhythmic roots that are part of the Creole culture. The late Clifton Chenier was the primary architect of zydeco's modern incarnation, with its pumping rhythm sections and amplified instruments — the Muddy Waters of this great dance music. But Chavis was zydeco's first hitmaker. His "Paper in My Shoe" propelled him to the forefront in 1954. Today that recording, which sold 1000,000 copies, seems chaotic, with its French-dipped shouting from Boozoo as his band plays in a different key. But at the time such sounds were the stuff of the homemade dance parties where farmers and — as the music spread west to Texas — oil-riggers let off steam on Saturday nights.

UP ON DOG HILL: *at 70, Boozoo still likes zydeco good times and zydeco money.*

"When I started on this music, the people who played was mostly plowing with horses and mules and picking cotton for a living, not worrying about playing music," Chavis told me when he visited Johnny D's in 1999. "I learned seeing them play in house dances in Lake Charles, where I grew up. I learned how to work my fingers fast on the accordion from those guys, and how to make up lyrics in your own head. I was 16 when I started to play myself."

Of course, since then zydeco has become a bona fide part of the music industry. There are all-zydeco stations in Louisiana and Texas, and dancehalls that can accommodate hundreds, like the colorful El-Sid-o's in Lafayette, have replaced rural house parties in the land where zydeco began. There are even bona fide zydeco stars, like Chavis, Nathan Williams, Buckwheat Zydeco, Terrence Simien, and C.J. Chenier, who tour the world and make albums. But few are as quirky as Boozoo — a lovable curmudgeon who pumps his diatonic accordion hard and fast while belting out whimsical numbers like "You're Gonna Look like a Monkey When You Get Old" and "Johnny Billy Goat," the latter named after one of his farm's more irascible residents.

Chavis, whose latest release is last year's *Johnny Billy Goat* collection on Rounder, still pines for the bygone era when he first stepped on the zydeco trail. "That's why I like having chickens in my garden," he says. "It reminds me of the old days. I often remember picking cotton and going fishing and swimming the canal. I'm still that old way myself."

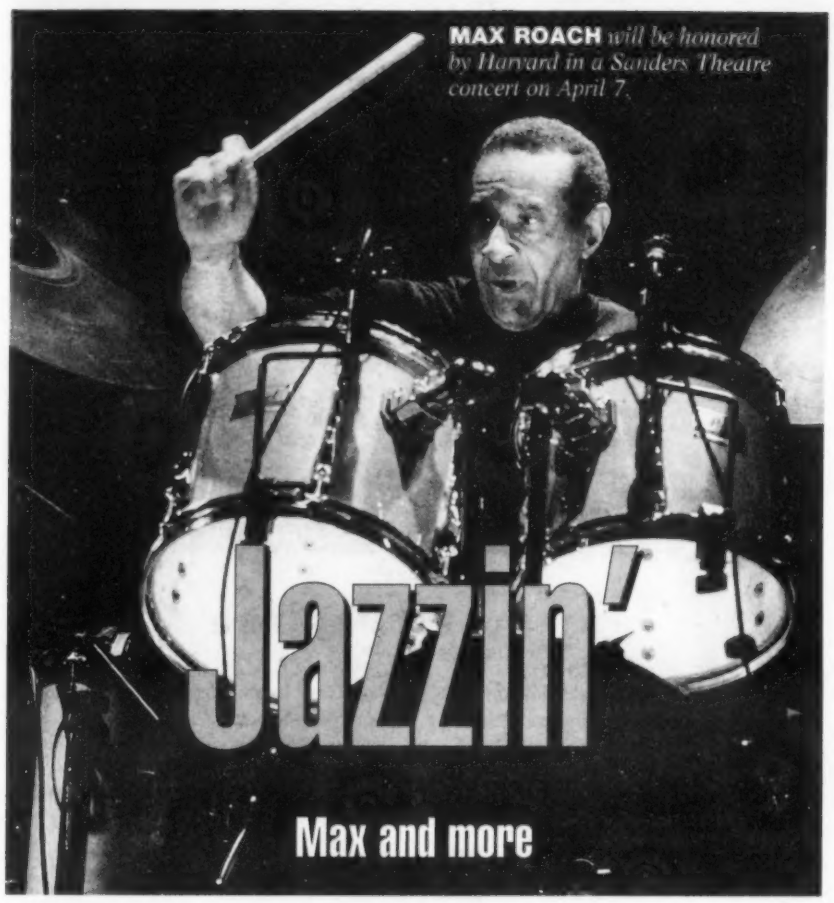
THERE'S MORE ZYDECO on the spring calendar. Hot young rising star **Chris Ardoin** comes to Johnny's D's on April 26. And former-Clifton-Chenier-guitarist-turned-Texas-bluesman **Philip Walker** is at the House of Blues in Harvard Square (617-491-BLUE) on April 13.

Blues-rock fans get the gritty on April 21 when **Cork**, a new outfit with **Noel Redding** (bassist of the Jimi Hendrix Experience), **Corky Lang** of Mountain and **Eric Shenkman** of the Spin Doctors, pull into Harpers Ferry in Allston (617-254-9743). Eight days earlier, on April 13, former Mountain guitarist **Leslie West** plays the club.

Local blues artists will also be getting their due. **Bertrand Lawrence** celebrates the release of a new live CD recorded at Johnny D's at the very same venue on April 19; **Michelle Wilson's Evil Gal Orchestra** hits the comfortable Sit 'n Bull Pub in Maynard (978-897-7232) on April 28; and **Johnny Hoy and the Bluefish** makes a rare appearance at the Sit 'n Bull on April 27. So does local 14-year-old blues singer/guitarist **Lydia Warren**, on May 12.

Warren also comes to Harpers Ferry, on May 26. But before that, on May 23, she and guitarist **Jeff Pitchell** open for dependable good-timer **George Thorogood** at the Roxy downtown (617-338-ROXY). In a very different spirit, gospel legends the **Blind Boys of Alabama** play the House of Blues on May 9. **Mighty Sam McClain**, who commands both the blues and spiritual world in his music, is at the House of Blues on May 5. Others due at the club are British blues granddaddy **John Mayall** on April 27 and Howlin' Wolf's innovative guitarist **Hubert Sumlin** on May 4.

One of the more surprising gigs coming up is former James Brown horn man **Pee Wee Ellis' Assembly** featuring fellow J.B. vet **Fred Wesley** at Central Square's Middle East downstairs room (617-864-EAST) on April 25. But the weirdest blues event of the season has to be **Shoe Suede Blues** at the Sit 'n Bull on April 21 and 22. It's ex-Monkee Peter Tork's blues band! ■



MAX ROACH *will be honored by Harvard in a Sanders Theatre concert on April 7.*

BY JON GARELICK

With the members of the bebop generation passing into jazz history, Harvard's celebration of **Max Roach** (April 4-7) is all the more an event to cherish. Roach, along with Kenny Clarke, helped invent the bebop drum vocabulary, and he's spent a career as a visionary teacher and bandleader. The Harvard concert will reflect his varied background. Anthony Braxton (who has been a duo partner with Roach) is creating a piece especially for the event, "Dancing on Drums," a "vehicle for Harvard students to interact spontaneously with Max Roach." The Harvard Jazz Band will also join Roach in a piece by Berklee-based arranger/guitarist Jeff Friedman. Other guest players will include pianist Connie Crothers and the terrific local tap dancer Dianne Walker (whose credits include the Broadway production of *Black and Blue*). The concert takes place April 7 at Harvard's Sanders Theatre (617-496-2222).

The spring also boasts hefty line-ups from the area's two major jazz clubs, the Regattabar and Scullers. The R-Bar (617-876-7777) has the usual mix of top-flight local and national acts. You might as well make reservations now for the return of the **Elvin Jones Jazz Machine** (May 23 through 26). Despite the band's unfortunate name, Elvin, at 73, is still one of the great musical phenomena of jazz — on any instrument. And his runs at the R-Bar invariably sell out. Another great post-bop hero who can still turn it on is **Jackie McLean** (April 12 through 14), who'll be playing in a quartet with **Cedar Walton**. And the Cuban hurricane himself, **Gonzalo Rubalcaba**, returns to the R-Bar with a trio (May 9).

Other highlights of the R-Bar season include New Orleans Latin jazz outfit Los Hombres Calientes (April 6 and 7), pan-cultural guitarist **Sergio Brandão** and his band featuring vocalist Teresa Inês (April 11), the wonderful Israeli bop guitarist **Issi Rozen** (April 25), the superb duo of vocalist **Dominique Eade** and pianist **Fred Hersch** (April 27), and the brainy, swinging **Greg Osby Quartet** with pianist **Jason Moran** (May 15 and 16). And be prepared for another probable sellout when the R-Bar's booking arm, WaterMusic, presents thoughtful crowd pleaser **Joshua Redman** at the Berklee Performance Center (April 14).

Meanwhile, across the river, Scullers (617-562-4111) has one of the last of the great jazz singers of her generation, **Shirley Horn** (May 4 and 5), her subtle, conversational delivery having earned the admiration of Miles Davis, among others. Also coming into Scullers are salsa jazz conguero **Pancho Sanchez** (April 4 and 5), reggae-tinged jazz pianist **Monty Alexander** (April 13 and 14), former Miles Davis alto man **Kenny Garrett** (April 25 and 26), blues-guitar master **Ronnie Earl** (May 10), and the brilliant young trumpeters **Roy Hargrove** (May 18 and 19) and **Terence Blanchard** (May 25 and 26).

Meanwhile, in Cambridge's Inman Square, Ryles (617-876-9330) is complementing its usual line-up of fine local acts with internationally prominent players. So in addition to the impressive **Ryles Jazz Orchestra** (April 12), this season we'll also get locally based heavy cats **Bruce Gertz** (bass) and **Jerry Bergonzi** (sax) joining forces with guitarist **John Abercrombie** and drummer **Adam Nussbaum** (April 17). Look for Coltrane specialist saxophonist **Dave Liebman** (April 19) and underheralded Coltrane-like alto-saxophonist **Sonny Fortune** (April 26 and 27), former Ornette Coleman sideman **Dewey Redman** (May 1 and 2), Boston trumpet godfather **Herb Pomeroy** (May 4), terrific former Boston guitarist **Kurt Rosenwinkle** joining Bruce Gertz's group (May 11), and the excellent Latin jazz pairing of flutist **Dave Valentin** and pianist **Hilton Ruiz** (May 17 and 18).

The Boston Creative Music Alliance continues with programming that explores the outer edges of improvised music at the Institute of Contemporary Art Theatre (617-868-3172). In typical fashion, the BCMA is bringing an artist to town whose appearances are rare in America, never mind Boston. Saxophonist **Carlo Actis Dato** (April 7) is noted for his energy and humor as well as a vast array of "extended" techniques. In addition to playing solo, he'll be joined by lights of the Boston avant-jazz scene: trumpeter **Taylor Ho Bynum**, bassist **Nate McBride**, and drummer **Curt Newton**. The BCMA also brings in one of improvised music's great wild men, German reedman **Peter Brötzmann** and his Die like a Dog Trio with bassist **William Parker** and drummer **Hamid Drake**, plus special guest saxophonist **Joe McPhee** (April 13).

The Café Teatro series continues at the Jorge Hernández Cultural Center (617-927-1744) with a wonderful mix of Latin musics. The exciting young saxophonist **David Sanchez** continues his Spanish-tinged take on the Coltrane tradition (April 5). And the fine local dance-inflected jazz outfit **Mango Blue** celebrate a CD release (April 13).

A couple of neighborhood spots provide a steady diet of good local jazz (along with burgers and fried chicken). Central Square's edition of the Good Life (617-868-8800) brings in R&B/soul outfit **Ron Levy's Wild Kingdom** (April 14), but watch its calendar for regular appearances by the terrific young trumpeter Waldron Ricks. And the South End's storied Bob the Chef's (617-536-6204) has long-time local favorites the **Herman Johnson Quartet** every Saturday night. ■

jazz

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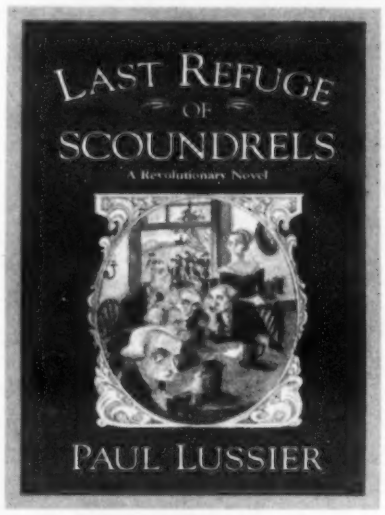

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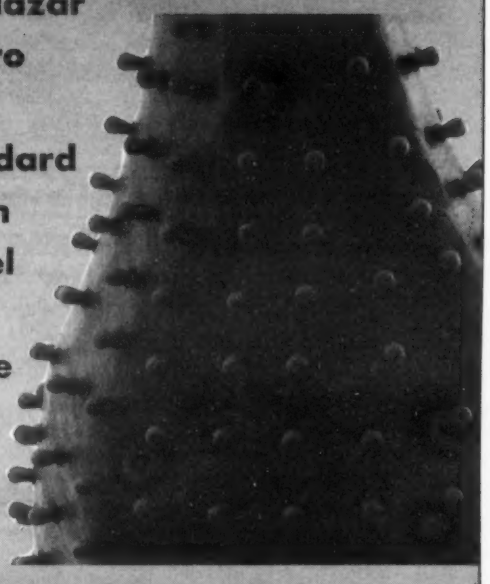

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Benefiting the Boston Living Center

Seasonal fare

Spring dishes for classical palates

BY ELLEN PFEIFER

As spring begins to take hold, much of Boston's classical-musical programming also starts to lighten up. Still, you can find rich, nutritious, stick-to-the-ribs fare right up to the end of the season.

Cellist **Laurence Lesser** and pianist **Russell Sherman**, for example — they'll perform three Beethoven sonatas April 8 at the Isabella Stewart Gardner Museum (617-566-1401). The following Sunday, April 15 (it's Easter), pianist **Seymour Lipkin** will offer the third in his cycle of Schubert's major solo works at the Gardner; the program will include the wonderful A-minor (D.537) and C-minor (D.958) sonatas. Meanwhile violinist **Joseph Silverstein**, late of the Utah Symphony and the Boston Symphony Orchestra, will join pianist **Victor Rosenbaum**, who is retiring as president of Longy School, to play sonatas by Mozart, Beethoven, and Brahms. That concert takes place April 11 at Longy's Pickman Concert Hall (617-876-0956).

classical

The ferocious talkers and fiery players who make up the piano trio **Triple Helix** (Rhonda Rider, Lois Shapiro and Bayla Keyes) are offering a quartet of lecture recitals and performances at Wellesley College. On April 4 they'll explore "Brahms' Musical Thought Process in the B-Major Piano Trio." On April 18 they'll present "Music from the Land of the Firebird: Shostakovich's Second Piano Trio in Cultural Perspective." April 22 brings us "A Narrative Journey of Cyclical Works" featuring the Schubert E-flat (original version) and Shostakovich E-minor piano trios. And on May 9 they'll perform chamber music by Arlene Zallman. All concerts take place at Jewett Auditorium and are free (781-282-2028).

Pianist **Andreas Haefliger** has programmed three Romantic masterpieces — Schumann's *Papillons* and *Davidsbündlertänze* and Mussorgsky's *Pictures at an Exhibition* — for his Jordan Hall recital on April 8 (617-482-6661). Also at Jordan Hall, on April 29, the **BSO Chamber Players** (617-266-2378) will follow up on the success back in February of Osvaldo Golijov's *La Pasión según San Marco* with the world premiere of a new Golijov work. Filling out the program will be Beethoven's String Trio Opus 9 No. 1 and Stravinsky's *L'histoire du Soldat*.

Celebrating three decades of distinguished musicmaking, **Emmanuel Music** will complete its season of anniversary concerts with a performance of the Bach B-minor Mass on April 28 in Emmanuel Church (617-536-3356). Craig Smith conducts the orchestra and chorus; soloists include Roberta Anderson, Kendra Colton, Jayne West, Pamela Dellal, Susan Trout, Gerald Gray, Frank Kelley, Paul Guttry, and Donald Wilkinson.

Benjamin Zander and the Boston Philharmonic will close out their season with a Russian program: Mussorgsky's *A Night on Bald Mountain*, Rimsky-Korsakov's *Scheherazade*, and the 1919 version of Stravinsky's *Firebird* Suite. Performances are April 28 at Jordan Hall (617-536-2412) and April 29 at Sanders Theatre (617-496-2222).

Over at Symphony Hall, **Christopher Hogwood** will mark his final appearance as artistic director of the **Handel & Haydn Society** (617-266-3605) April 20 and 22 with a mostly-Mozart orchestral concert: the Overture from *La clemenza di Tito*, Piano Concerto No. 21 (K.467) with **Robert Levin**, the concert aria "Ch'io mi scordi di te" with soprano **Dominique Labelle**, and Haydn's Symphony No. 104 (*London*). The H&H chorus will have its chance to perform April 6 and 8 in a program of Vivaldi (the Gloria) and Giovanni and Antonio Bononcini under the baton of guest conductor **Rinaldo Alessandrini**, who's been much admired for the way he marries historic performance practice with Italian vocal style. Not for him the piping, vibratoless, boy choir sonorities of the English Baroque — he prefers a sound saturated in sunshine, olive oil, and ripe tomatoes.

The **Boston Symphony Orchestra** (617-266-2378), meanwhile, is still holding unofficial "auditions" for the music directorship that Seiji Ozawa will be vacating next year. **Antonio Pappano** will make his BSO debut April 12 through 14 in a program comprising Walton's *Scapino* Overture, Sibelius's Symphony No. 7, and Brahms's Piano Concerto No. 1 with **Yefim Bronfman**. Pappano, who is currently musical director of Brussels's Théâtre Royal de la Monnaie, was born in London to Italian parents and studied in the United States. In 2002-2003, he will take over as musical director of the Royal Opera House Covent Garden.

ALFRED BRENDEL *will play all five Beethoven piano concertos with Ozawa and the BSO in April.*

Seiji Ozawa will return to the podium in April for three Beethoven programs featuring **Alfred Brendel** in the five piano concertos. On April 17 and 19, we get Concertos Nos. 1 and 3 along with the *Creatures of Prometheus* Overture. April 21 and 24 it's Concertos Nos. 2 and 4 with the *Coriolan* Overture; April 27 and 28, Concerto No. 5, Symphony No. 8, and the *Consecration of the House* Overture.

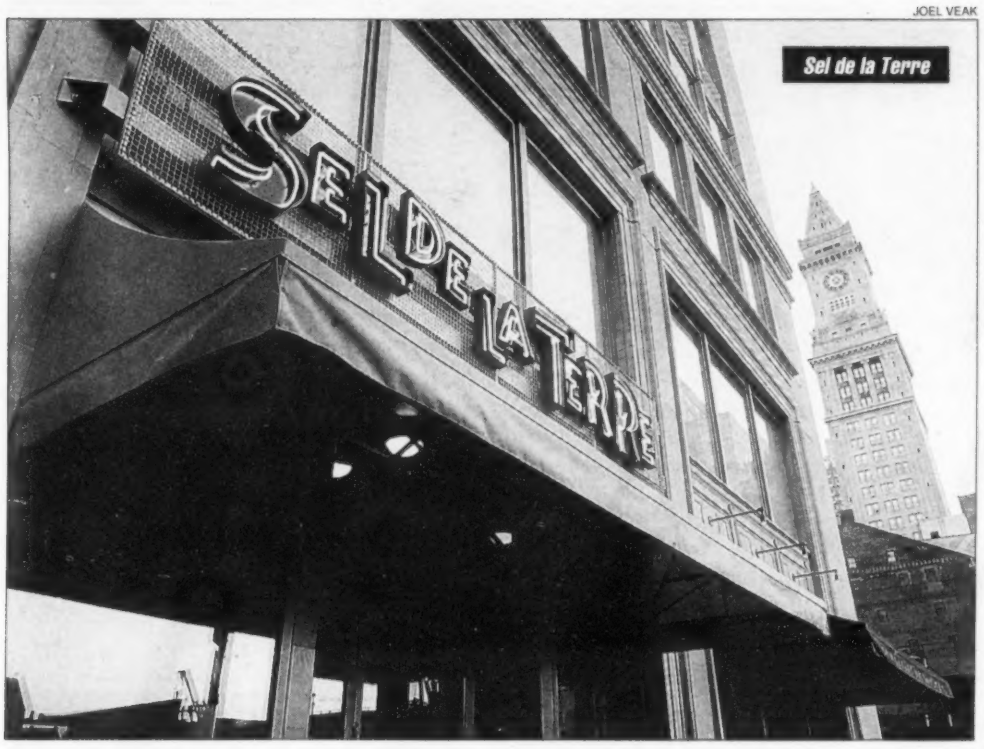
The BSO season concludes May 1 and 4 with baritone **Thomas Hampson** performing a selection from Mahler's *Des Knaben Wunderhorn* and Ozawa conducting Shostakovich's Symphony No. 5. Then the tables and chairs will be set up on the Symphony Hall floor, the proprietary Pops Punch recipe will be dusted off, and the **Boston Pops** will open its season, on May 8, with **Keith Lockhart** on the podium in a program featuring actor **John Lithgow**. Time to shed those winter coats, indulge in some bottled bubbly, and empty your heads of any serious thought . . . ■

COMING:

THE NEW TANGLEWOOD JAZZ FESTIVAL

AUGUST 31 – SEPTEMBER 2

JOEL VEAK



Sel de la Terre

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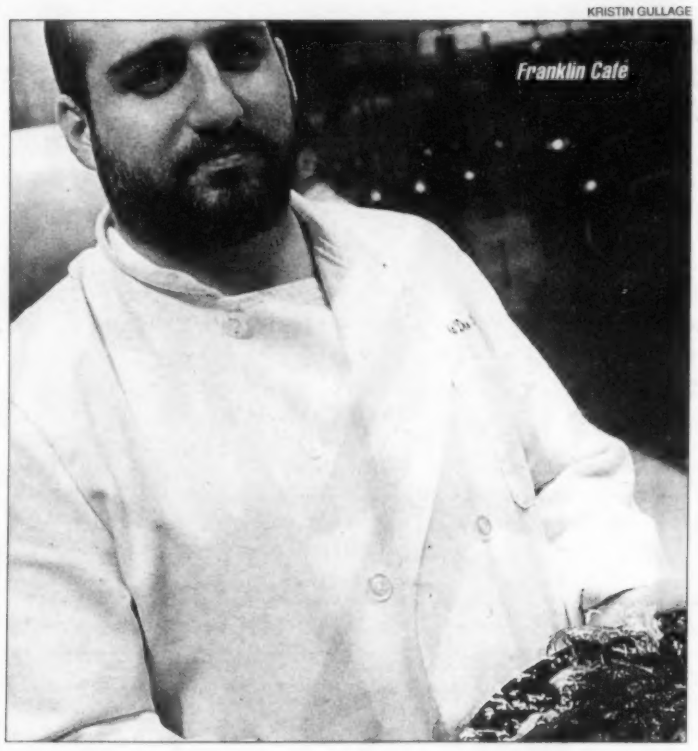

Franklin Cafe

Taste buds

From the season's new vegetables to its first soft-shell Maine lobsters, here's how local restaurants are heralding the coming of spring

BY RUTH TOBIAS

FROM THE FIRST line I was hooked. "Squab and foie gras with fingerling potatoes and lingonberries" — what assonance! What consonance! What poetry! Before that day in the Plaza Hotel, it had never struck me that a good menu was anything more than a list of good food. Now, I am as attentive to a menu's literary quality as I am to its culinary merit. Your classic three-course bill of fare, with appetizer, entrée, and dessert, can flow like a compelling essay from introduction to body to conclusion; it can reach its climax and trace its dénouement as surely as any three-act play. A menu can have a dramatic flair for the unexpected, employing the chef's version of a plot twist (how else to explain a shrimp-avocado smoothie?). And syntactically, it can offer all the elliptical pleasure of haiku:

One Night Squid
Squid slices sautéed
with basil leaf and chilies.
A little spicy.

But above all, a good menu has the power to set a vivid scene. If, as Mr. Palomar muses in the Italo Calvino novel that bears his name, "behind every cheese there is a pasture of a different green under a different sky," it follows that behind every reference to that cheese is a reference to that pasture, that sky. To describe a dish is to evoke the season and geography of its origin.

And so it is that — as this mean-spirited winter continues to taunt us with now-you-see-it-now-you-don't flashes of spring — I've been poring over spring menu previews as though they were page-turners set in seaside villages or flowering fields. I've felt myself transported to warmer, sunnier climes. Rest assured there are some happy endings in store.

For instance, Geoff Gardner's professed yearning for "green grass, green trees, blue sky" is already in Palomaresque evidence on the spring menu at **Sel de la Terre**. Between its snappy greens and creamy whites, steamed asparagus with brandade and spring vegetables ($8) puts the March landscape on a plate. Its flavor, too, is filled with the promise of the season: salt-of-the-earth (and -sea) piquancy sustains delicate milky and lemon overtones. Skillet-roasted salmon with sweet-and-sour endive, grilled squid, and jasmine rice ($21) is likewise a study in the symbiosis of tastes and textures; the result is something like a culinary curtain call, in which the star — a perfectly done salmon — graciously acknowledges the subtlety of its supporting cast (soon to include spring peas, as well). Leek-and-mushroom ravioli cover the spectrum of earth tones with broccoli rabe, roasted mushrooms, and artichokes served in a sauce comparable to a cross between pesto and the garlic butter served with escargot ($21). But the spring palette so delectable to the palate is perhaps best showcased by the rhubarb clafoutis ($7): the ivory-yellow and porcelain-pink custard-and-crust confection goes beyond sweet-and-sour to simply sweet sour, its dominant flavors seamlessly unified rather than paired. Seasonal traditions are made of such stuff. And Gardner's thoughtfulness will shine through in many spring dishes yet to come. He and his staff are perfecting a pulled Vermont goat tart with spinach and radishes, which he says are "always one of the first vegetables to pop up in the spring." In the meantime he's serving a pulled suckling pig, artichoke, and onion tart that's both succulent and crispy in all the right places. And though he promises to "shy away from rabbit around Easter," a braised bunny — um, rabbit — appetizer with grilled asparagus and red grapes is also in the works.

JOEL VEAK

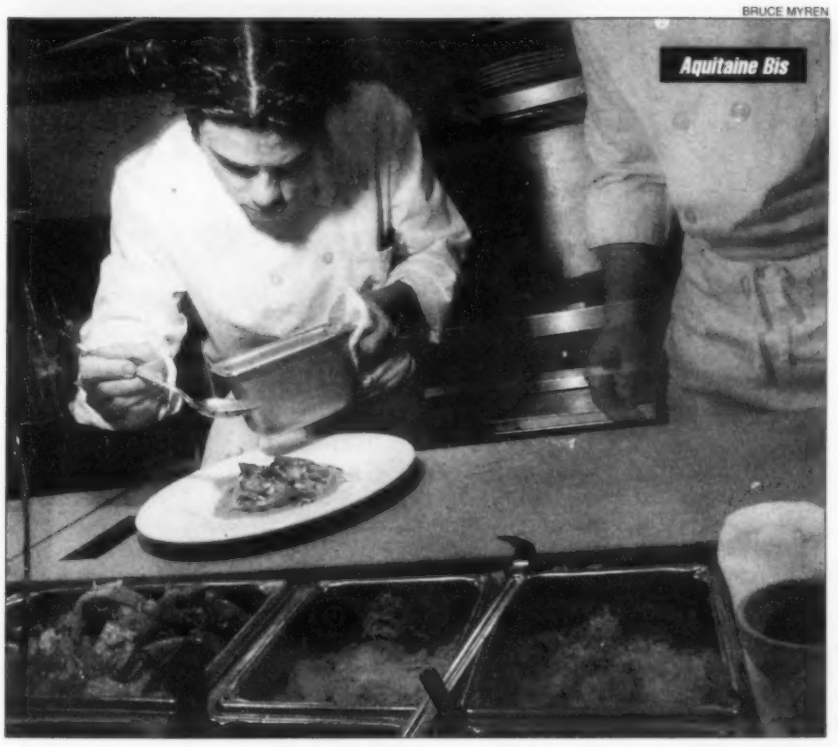
Washington Square Tavern

Actually, they're also hopping down the cottontail trail over at the **Franklin Café**, where Michael Lehan is preparing a pappardelle cacciatore with braised rabbit and gremolata ($12). Giant white beans lend a warm Italian air to his crispy seared salmon with crayfish vinaigrette ($15). I'd suggest pairing either with the Blockheadia Zinfandel ($27), mostly just so I can write "Blockheadia Zinfandel."

Similarly rustic sensibilities are shaping the upcoming menu at **Washington Square Tavern**: Paul Hathaway's truffle-scented potato lasagna with morels, sweet peas, and asparagus nage ($16) is rooted, literally, in the fertile earth, while pungent sherry-mustard vinaigrette punches up a salad of red-oak-leaf lettuce dotted with goat cheese, pecans, and cherry tomatoes ($8). And spring vegetable soup, though all decked out in pearl couscous and tomato oil ($6), retains its hearty, humble character.

But when it comes to digging up colorful ingredients, no one outdoes **Bomboa** chef E. Michael Reidt, who seems to comb markets the way fortune chasers comb beaches. Come April we'll be able to share some of his treasures — such as white huitlecoche, a fungus he nicknames "Latin America's truffle," set to appear in a stew of seared scallops, carrots, and vanilla with baby Brussels sprouts. Another find is the banana-and-lentil salad — based on a concoction designed to get Reidt's son to eat his legumes — which accompanies rack of lamb and grilled asparagus. Still other warm-weather delights will include a grilled spicy soft-shell crab with watermelon salad and avocado sauce, and bolinho de galinha — Brazil-

BRUCE MYREN



ian chicken dumplings — with green-apple salad and domestic-caviar aïoli. As for dessert, they don't get more fun-filled than dolce de leche mille-feuille with caramel-balsamic ice cream, or white-chocolate-and-banana crepes with avocado ice cream.

Also in April — "a nice time of year for fish," according to chef Nick Speros — the restaurant known simply as **Eat** will offer up a wealth of Mediterranean-leaning seafood dishes, such as grilled Portuguese sardines with baby artichokes, whole calamari with risotto stuffing and olives, and seared gray sole with fava beans and morels. A simple yet sprightly spring carrot soup with fried shallots and a dandelion salad with parmesan crisps and pancetta are sure to make for colorful contrasts. What's more, Speros assures his customers of modest prices — all entrées will be under $20, appetizers under $10.

The culinary signs of spring go beyond the mere greening of Boston's menus; a more carefree, playful approach to cuisine also suggests that the oppression of winter is lifting.

At **Atara**, Larry Kessel plans to breathe new life into such classics as chilled English-pea soup by adding Maine crab, crusted potato, and truffle essence ($6). His spring-vegetable risotto with favas, green beans, and asiago cheese is set to go glam in a sauce of truffle and pea tendrils ($14.50). Atara, FYI, is also launching fondue night every other Tuesday, offering a different pot for each course: camembert, Maine crab, and burnt-orange-and-dark-rum fondue (with beignets), for example.

Speaking of fondue, a similarly retro cocktail-party feel imbues Peter Ballarin's new menu at the **Hungry I**. Potted Chesapeake Bay–crab flan ($12), a spring asparagus and boursin tower wrapped in kosher-cured gravlax ($10), aubergine-artichoke moussaka with onions and tomato, served with béchamel ($22) — you can almost picture the pastel-hued spread laid out on a long garden table beneath the latticework trellis. Ditto **Casablanca**, where Ruth-Anne Adams is serving up a fresh- and smoked-salmon roulade with curried lentils, cilantro, and caramelized leeks ($18) and a monkfish poached with shrimp and calamari, served with herb salad and a light lemon-and-egg sauce ($17). With a banana-and-coconut semifreddo Napoleon for dessert ($7), you're one step away from an afternoon reception on the club patio.

The height of spring elegance, however, will be reached within the next couple of weeks at **Aquitaine Bis**. Seth Woods is giving seasonal vegetables the deluxe treatment in a fiddlehead fern, morel, and asparagus vol-au-vent (estimated at $11 to $12), and in a tart of spring ramps and goat cheese ($9). A Swiss-chard custard paired with seared chicken and duck livers wrapped in Serrano ham oozes sensuousness ($9). As for the spring pea soup with crab salad and pea shoots ($10) — it's got the goods to leave diners "fighting each other for the right to scrape the bowls," in the words of chef de cuisine Gabriel Frasca. But the royal crown has to go to the elderflower-champagne soup with blackberry sorbet (estimated at $6 to $7) — such polish, such poise! Fran Lebowitz has said that if you use the word "classy," you aren't — but then, I bet she's never used the words "champagne soup" before, either.

At **Butterfish**, too, they're capturing the spirit of the season on a menu abloom with color. Consider these: sweet red-beet soup with crème fraîche and chive oil ($8); fresh Maine lobster with warm orzo salad, curry-lobster cream, and coral oil ($28); colossal asparagus and spring new potatoes in a hazelnut vinaigrette with a parmesan tuile ($9); and roasted moong dal with spinach, fried okra, and poppy-seed potatoes, served with tomato-apricot chutney ($20). The hot pinks, reds, and dark greens positively sparkle! Add to this bouquet the oranges and ivories of marinated jumbo shrimp with avocado mousse and jicama root served with mustard oil ($10), and pan-seared scallops with peas, asparagus, and potato gnocchi in a saffron-scented carrot jus ($24), and it becomes clear that Chris Bussell has thoroughly scoured land and sea for all things bright-skinned and sweet-fleshed.

Andy Husbands is equally fired up about the arrival of spring — and his creations bear the grill marks to prove it. On the current menu at **Tremont 647**, charred-tomato-and-basil soup boasts a garnish of grilled asparagus and focaccia croutons ($7). Grilled fruit accompanies the grilled mahi mahi, served Caribbean-style with jerked caramelized onions and sweet-potato pub fries ($19). A fresh crab vinaigrette dresses grilled tuna steak with a waffle of roasted garlic and tarragon ($24). Someone get this man to a barbecue! In the meantime, there's plenty to look forward to, what with a crème-fraîche-laced asparagus-and-fried-oyster soup on the horizon, along with panko-crusted soft-shell crab with sesame aïoli and mizuna greens.

Soft-shell crab is making its way over to **Prezza** as well, where Anthony Caturano plans to fry it with semolina and dish it

Continued on page 24

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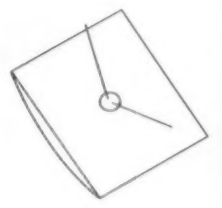

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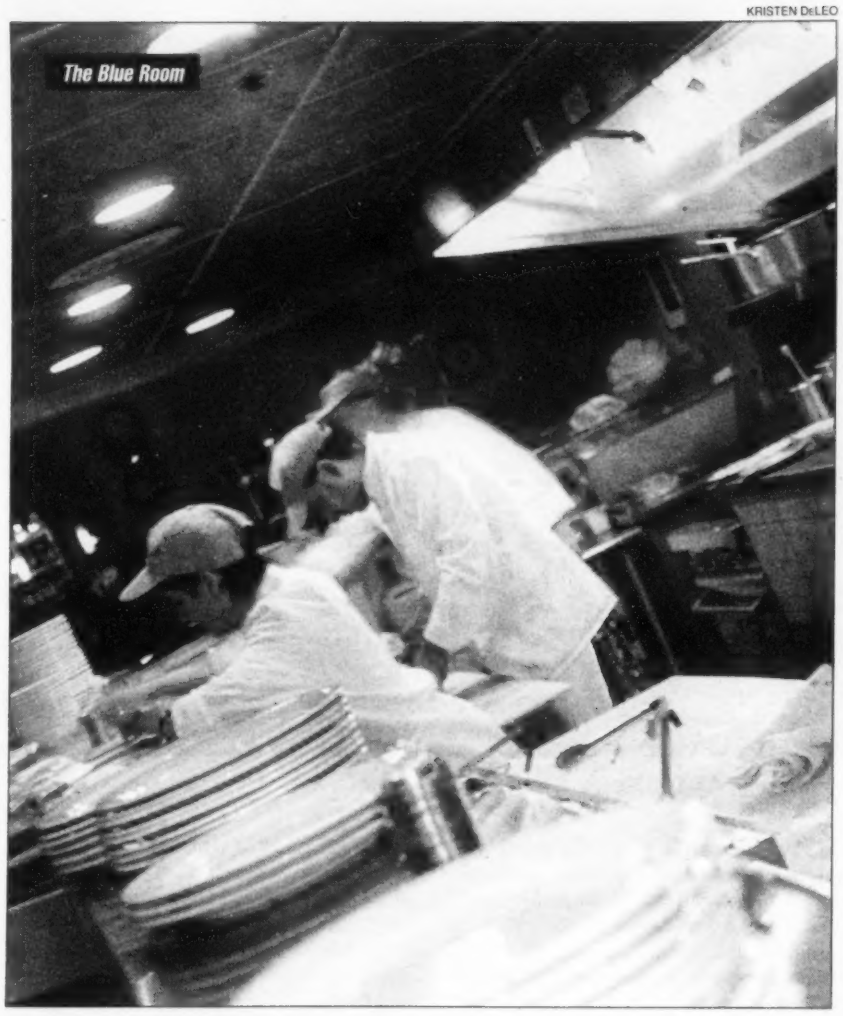

Continued from page 23

up with cherry-pepper aïoli and radicchio ($12). Meanwhile, garden greens are gracing more traditional Italian preparations. Sweet peas provide a nice filling for ravioli tossed with butter, asparagus, and prosciutto ($18), and they also form a pleasant sauce for the thin pancakes known as crespelle, here stuffed with parmesan flan ($9). Polenta and tomatoes roasted with basil and pancetta make a soft bed for the green-and-orange zingers that are fried zucchini flowers ($10). In keeping with the green theme, Prezza may even resurrect its Key-lime Napoleon sometime in the near future.

When it comes to digging up colorful spring ingredients, no one outdoes Bomboa chef E. Michael Reidt, who seems to comb markets the way fortune-chasers comb beaches, only with a more accurate divining rod.

But the culinary signs of spring go beyond the mere greening of Boston's menus; a more carefree, playful approach to cuisine also suggests that the oppression of winter is lifting. Take the **B-Side Lounge**, where Tomás García is contrasting rich baked brie with a salad of light orange caramel, Belgian endive, and orange, accompanied by sourdough bread ($9). At the **Blue Room** the heat's blasting, thanks to Steve Johnson's Thai-inspired dry-fried head-on shrimp with chili oil, lime, and bird peppers ($8). The cold's snapping, too, in his salad of chilled lobster, Maine shrimp, and Cape scallops with pink grapefruit and avocado ($14). Then there's the **Southend Galleria**, which thrives on the inventive combinations and quirky preparations of Marisa Iocco and Rita D'Angelo: a yellow-squash-and-thyme bread pudding with ragú of seasonal mushrooms and a salad of baby fennel and parsley (estimated at $8 to $8.50) yields earthy sweetness, while a grande raviolo bursts at the seams with lobster, pancetta, potato, and tarragon beneath a salmon roulade flanked by baby greens in an agrumi-citrus dressing ($21). For dessert, there's summery strawberry shortcake as seen through the eyes of an Abruzzi native — with buffalo-ricotta mousse and vincotto sponge cake in a strawberry ragú ($7).

In contrast, **Taranta** prides itself on its adaptations of centuries-old Southern Italian recipes. One could say that this special little place — which deserves more attention than it has received — is offering a refresher course in refreshing courses this spring. Former Rauxa chef Jim Becker is picking up right where Mario Nocera left off with smart takes on such regional standards as spicy Liparian bread salad ($6.50) — topped with a zesty tomato, scallion, and oregano mixture with a consistency more like sauce than dressing, and spiked with cornichons and pepperoncini, it was the biggest, boldest surprise my taste buds have received in some time. As full of vim and vigor as it is of vinegar — this is not for the faint of palate — is pecorino-crusted cauliflower over arugula, served with a black-olive vinaigrette, toasted ricotta salata, and crispy capers ($7). By turns quite salty and thoroughly tart, it whets the appetite for further curiosities — the most glorious of which has to be Taranta's signature spaghetti with sea urchin and bottarga di muggine, or mullet roe, tossed with a garlic-spicy pepper olive oil ($17). Though not new to the menu, the dish gains in relevance as the weather warms, smacking as it does of sun and salt water. But if tastes aren't something you care to acquire, you'll do just as well to stick with the light and easygoing terracotta-baked fusilli with eggplant and melted scamorza (a buttery-smooth white cheese), the fresh appeal of which derives especially from the starbursts of its very cherry tomatoes ($13.50). Or ask proprietor José Duarte for his suggestions; always warm and forthcoming, he'll be sure to steer you in the right direction — be it toward Sardinian clam soup with fregola (a cousin of couscous), sun-dried tomatoes, saffron, and fresh oregano ($7) or toward the simply-named Abruzzese, consisting of an oven-roasted chicken breast stuffed with artichoke and scamorza and accompanied by a rosemary-infused pan sauce with peas and crispy pancetta ($15.50). Now there's poetry for you. ■

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Worth staying home for

Why DVD represents a new high in home entertainment

BY LLOYD SCHWARTZ

I DON'T BELIEVE in progress. I resent new technology. Just when I finally figure out how to operate some piece of equipment, I have to start learning something entirely new. I prefer the past to the future — old movies, old recordings. I still call CDs "records." On the other hand, I can't live without my PC, e-mail, or my VCR. I've learned to use a timer, and nine out of 10 tries — well, maybe seven out of 10 — I can tape a program or a movie when I'm either not at home or watching something else (it amuses me that some of my friends ask me for help when they try to program their VCRs). It's also true that new technology helps preserve the past. There are now more historic recordings on CD than there ever were on LP — and in better sound. I love the selection of old movies on cable, and now I have a satellite dish because I enjoy watching those films with a cleaner and clearer image. And more and more of the films that were made in widescreen format are being shown by Turner Classic Movies, American Movie Classics, and the Independent Film Channel in their full panoramic image.

Even on my 15-year-old Sony, the image is better than anything I've ever seen on TV.

But when a friend of mine got a DVD player, my heart sank. I didn't want to get a new "machine" — I didn't have room. And I didn't want to learn how to use it. Eventually, of course, I caved. The arguments in favor of DVD were irrefutable. Prices have plummeted (I paid $400 for my Yamaha but you can get brand-name DVD players now for half that price). And though some of the mechanics still trip me up, it took less than half an hour to read the instruction booklet and figure out how to make the thing work.

Here's what I love about DVD. Even on my 15-year-old Sony, the image is better than anything I've ever seen on a TV screen. It's more like watching a movie than a video. And there are new TV sets with super-high resolution that make the image even finer (I'm still resisting that). The sound is usually better as well. My friend has Surround Sound, and it's spectacular, but I'm resisting that too. Simple stereo is fine with me. And practically every film that was made in Cinemascope or VistaVision or Panavision that is available on DVD comes in the original ratio, so you can see everything the director intended. Many DVDs still cater to diehard "full screen" or "pan-and-scan" for widescreen movies, so that you can watch a film in the format you prefer, but I don't approve of this indulgence. Viewers must learn to appreciate the glories of the full image.

But the only widescreen version you can see on cable or via satellite of Martin Scorsese's ***Raging Bull*** (on Turner) has a bowdlerized soundtrack. DVD gives you both the widescreen and the grittier language. How much more powerful is the bloody violence in ***Fargo*** against the full width of the gorgeously empty, snowy, whited-out Minnesota landscape. Only on DVD.

There's also the joy of watching over and over the scenes you love best without having to hunt and peck your way through a videotape — not only wasting your time but shortening the life of the tape itself. DVDs are really glorified CDs (in fact, you can play most music CDs on a DVD player). Each DVD has a "menu" with an index of scenes; you can go directly to the scene you want. I can watch the fabulous tracking shot in Alfred Hitchcock's ***Notorious*** — from the balcony of Claude Rains's mansion to the key in Ingrid Bergman's hand — with a single click. And again, if I want to. Is Farley Grainger's meeting with unstable Robert Walker in Hitchcock's ***Strangers on a Train*** (screenplay by Raymond Chandler) as homoerotic as we think it is? Let's see it again.

Hitchcock released different versions of *Strangers on a Train* in England and America. The English version has more erotic tension, the American a sharper ending. DVDs have a greater capacity than VHS videotapes, so both versions — complete — are on the same DVD! By flipping the disc, you can now compare the differences.

There are two versions of another of my favorite films, Howard Hawks's brilliant, exhilarating, and bewildering version of Raymond Chandler's novel ***The Big Sleep***, with Humphrey Bogart as Philip Marlowe and Lauren Bacall as the love interest. The studio was about to release the first version, after Hawks first teamed her with Bogart in *To Have and Have Not* ("If you want me, just whistle"). Then she bombed in *Confidential Agent*. The studio wanted to capitalize on her sexy debut, so they held up the release and added some of the best scenes she ever made (with some delicious double entendres). But they didn't want to issue a version that was longer, so they cut a 15-minute scene that attempts to explain the complications of the plot. Both versions are on a single DVD, as well as a documentary that compares them, scene by scene, in case you get lost (which, of course, you happily will).

THE BIG SLEEP: *both versions are on a single DVD, as well as a documentary that compares them, scene by scene, in case you get lost.*

You can watch, uninterrupted, the 1954 restored full version of George Cukor's ***A Star Is Born*** (Judy Garland and James Mason in what are arguably their greatest roles), which has more than half an hour of essential footage that Warner Brothers cut shortly after the film was released. Then you can turn over the DVD and watch, among other supplementary material, three complete outtakes of Garland's greatest musical number, Harold Arlen & Ira Gershwin's "The Man That Got Away." Garland recorded the soundtrack — impeccably — early in the filming, but Cukor couldn't figure out how to shoot it. There were apparently some 40 takes made over a four-month period (different costumes, hairdos, close-ups, the elimination of unnecessary characters — like the cook who walks across the screen wearing a big chef's hat). It's revealing to see that Cukor knew these takes didn't come up to the quality of the soundtrack — until the last powerful one, in which everything clicked.

The popularity of DVDs has encouraged companies to come up with the best possible prints in the most authoritative versions. The restored version of Orson Welles's ***Touch of Evil***, based on Welles's own notes to the studio after they undermined what he wanted, is the one on DVD. The splendid complete original print of Carl Dreyer's devastating silent film ***The Passion of Joan of Arc*** has been located (in a Norwegian mental institution) and is on DVD.

Many DVDs also include alternate soundtracks. For the Dreyer, you have a choice between Richard Einhorn's *Voices of Light* (a new musical soundtrack, in stereo) or complete silence. Watching the gorgeous print of Michael Powell & Emeric Pressburger's ***The Red Shoes***, you can hear the original soundtrack or you can switch to a series of commentaries by Martin Scorsese and hear the star of the film, ballerina/actress Moira Shearer, talk about her own dancing and the Leonid Massine choreography.

DVD is even creating a new art form. The alternate soundtrack to ***This Is Spinal Tap*** is a delicious scene-by-scene running commentary by Christopher Guest and Michael McKean about the making of Rob Reiner's "rockumentary," with the actors still in character as the film's benighted British rockers.

On the ***My Fair Lady*** DVD (widescreen, of course), there's a documentary in which you can hear Audrey Hepburn doing her own singing as Eliza Doolittle (her velvety huskiness is much more characterful, and touching, than Marni Nixon's trained soprano on the actual soundtrack). On the best print you've ever seen of ***The Wizard of Oz***, there's a documentary that includes home movies of the eliminated "Jitterbug" number and the marvelous full version of Ray Bolger's Scarecrow dance.

Of course, DVDs are not only movies. There are marvelous old TV shows. What a treat to see the classic Sid Caesar sketches from *Your Show of Shows* and *Caesar's Hour* on the three-volume ***Sid Caesar Collection***. What a delight to watch Tallulah Bankhead and Martha Raye cavort with Milton Berle, not to mention Uncle Miltie's hilariously irrepressible sidekick, Arnold Stang, on ***Milton Berle's Buick Hour*** (six separate volumes). And now the complete ***Absolutely Fabulous*** series has just been released on DVD.

Want to see James Dean's first TV appearance? He plays John the Baptist on an hour-long episode on *Family Theatre*, which with two other early TV performances is part of a two-DVD ***James Dean*** set on Laserlight's Hollywood Classics series. There are six DVDs devoted to ***The Judy Garland Show***, with Ethel Merman, Tony Bennett, Liza Minnelli, and Lena Horne, plus Garland in extraordinarily good voice.

The BBC's ***I, Claudius*** (a five-DVD set) also includes the great documentary ***The Epic That Never Was***, which is about Alexander Korda's abortive 1937 attempt to film Robert Graves's celebrated historical novel with Charles Laughton. There's an extraordinary four-DVD set, ***Treasures from American Film Archives***, that ranges from some of the earliest American films to a Marx Brothers home movie and includes newsreel excerpts from Marian Anderson's famous Lincoln Memorial concert (after the DAR was reluctant to have an African-American artist sing at Constitution Hall), plus an eight-minute film taken at Jacob's Pillow with rare footage of one of George Balanchine's greatest dancers (and wives), the late Tanaquil LeClerq, dancing an astonishing pas de deux with Nicholas Magallanes from *La Valse*, shortly after Balanchine created it for them.

Dance is a wonderful medium for DVD, with its jiggle-free freeze-frame, smooth slow motion, and easy ability to re-view. But not everything that exists on videotape (like the series of Balanchine ballets) is available yet on DVD. Wouldn't it be wonderful to choose not to watch any of the plot in the Fred Astaire/Ginger Rogers movies but turn directly to their heavenly dance numbers? And then watch the story when you feel like it? There's lots of **Buster Keaton** and **Charlie Chaplin** (both full-length features and sublime shorts in beautifully restored prints) but none of Preston Sturges's comedies yet, or any of the major sound-era Ernst Lubitsch (though Lubitsch's sexy silent, ***The Marriage Circle***, has just appeared).

But probably not to worry. DVD has become so popular, these are surely on the way. You still can't record TV shows on DVD, and though the prices are coming down (there are bargains on a number of Internet sites, like Amazon), some of the best ones are still pricy. There are also reasonable rental agencies. But no question, this new technology is more satisfying — and more fun — than almost anything else you can do at home.

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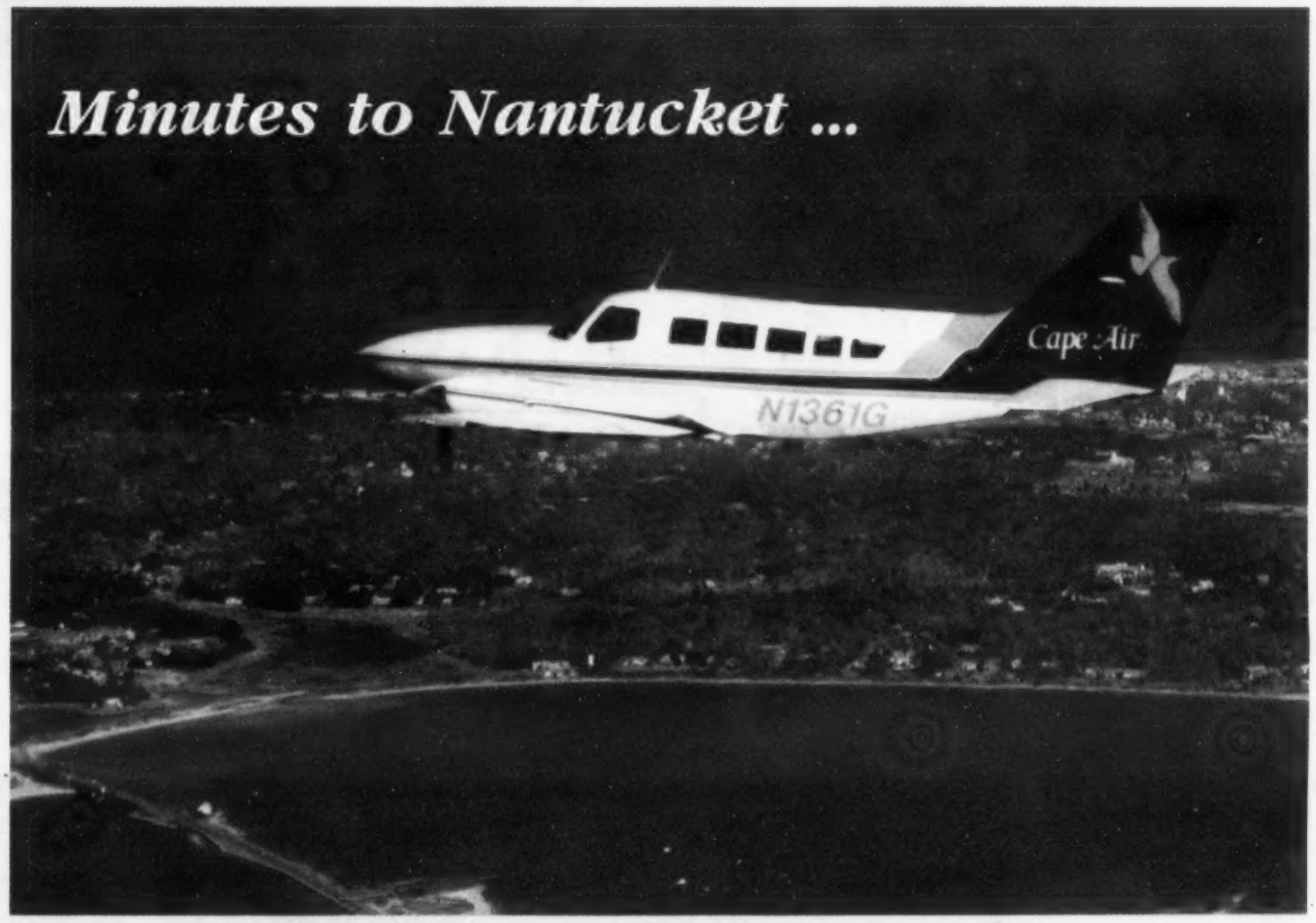

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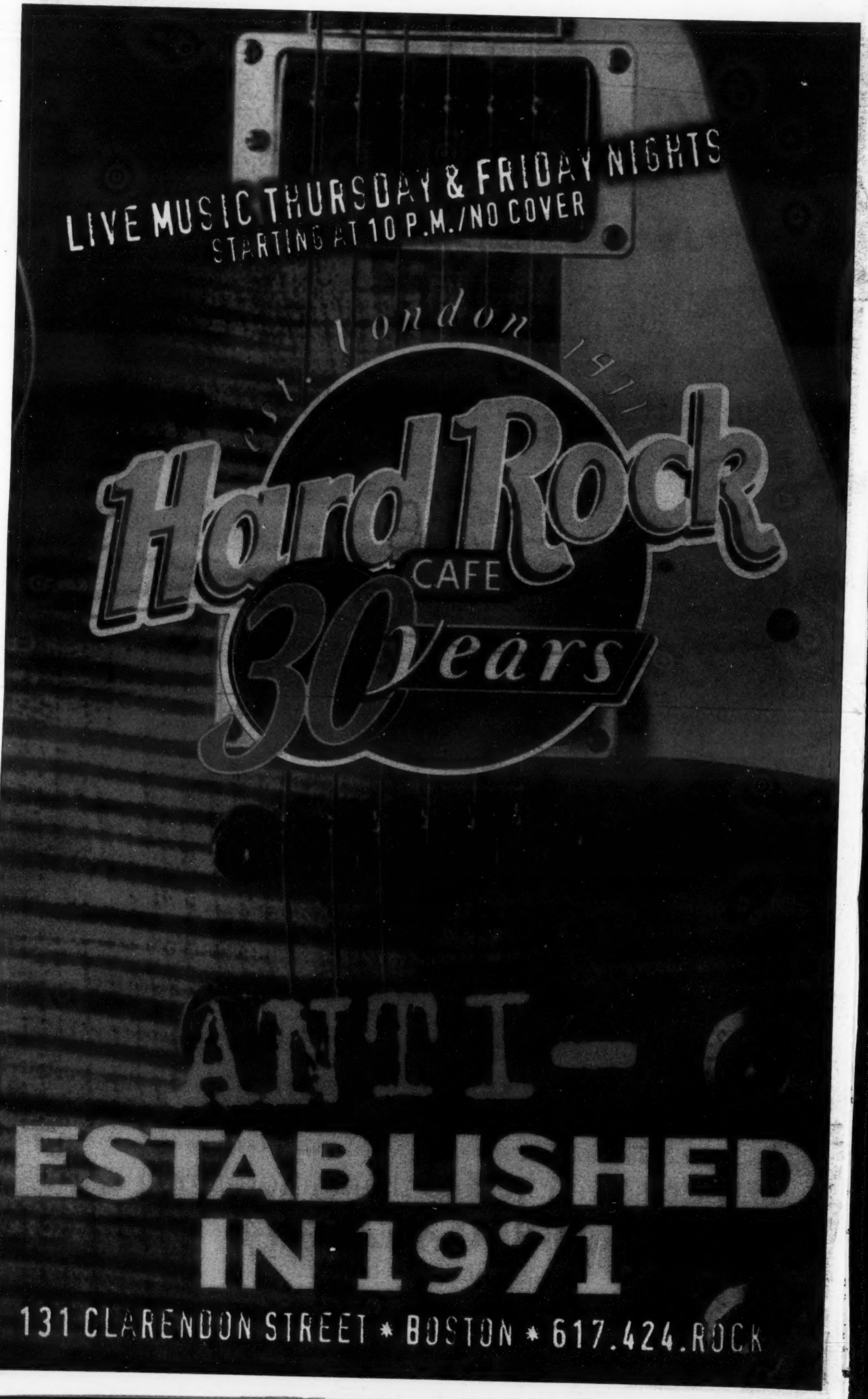
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Contents

WELCOME to the Spring 2001 *Boston Phoenix* Band Guide. This is the 43rd edition of our ultimate directory of New England's music scene. You'll find a comprehensive alphabetical listing of bands, recording studios, disc jockeys, and booking agents, plus sales information and a complete cross-index of bands by genre category, from a cappella to world music.

This edition's listings were compiled by the hardworking duo of Brandon Seabrook and Tiffany Goik, who brought the project in on time despite a blizzard and an ugly strep infection. All band-listing information was supplied by the bands or their agents, and the *Phoenix* is not responsible for its validity. Some listings were edited for space considerations. Any correspondence pertaining to our next edition should be addressed to Band Guide, Fall 2001 edition, the *Boston Phoenix*, 126 Brookline Avenue, Boston, MA 02215. Listings information may also be faxed to (617) 859-8201, or e-mailed to bandguide@phx.com — please put "Band Guide" in the subject line.

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Bands

Listed alphabetically
Compiled by Tiffany Goik and Brandon Seabrook

Absolute - Southcoast Entertainment Agency. Attn: Sharron, Box 7026, Somerset, MA 02726. Oldies, Motown, Top 40. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html

The Abstract Orangutans - Aeolian Ergonautics, Box 201, Dunstable, MA 01827-0201. Original instrumental, acoustic, electronic, and meditative world-beat tribal music. Call George Koumantzelis, (978) 454-1284.
aeolian_KID@hotmail.com
http://aeolian_kid.homestead.com/aeolianergonautics-main.html

The Accidentally Wonderful - Varulven Records, Box 2392, Woburn, MA 01888. Original rock. Call Janis Reed. (781) 935-5386.
varulven@webtv.net
http://www.vrtv.cjb.net

Aces Are Wild - Combined Talent Associates, Box 60, Boston, MA 02456. Music from the '40s through the '90s for functions, weddings, and clubs. Four pieces, with brass. Call (617)-527-2097.

Acme Big Band - 75 Howard St., Melrose, MA 02176. Big band, swing, and jazz. Call Jim Capone, (781) 662-9057.
acmejazz@aol.com

Acoustic Alligators - I.E.M. Records, Box 193, Concord, MA 01742. Acoustic pop duo play rock, blues, and jazz. Call Alan, (978) 369-2370.
alangood1@aol.com
http://www.alligatorsband.com

Acousticity - Box 43, Waban, MA 02468. Instrumental acoustic guitar duets. Call Tom Young, (617) 244-4486.
acousticity@pobox.com
http://www.webphix.com/acousticity

ACZ - 15 Atlantic Ave., No. 1, Amesbury, MA 01913. Psychedelic folk-rock and jazz-metal. Call Al, (978) 388-3430.
musicmeter@mva.net

Addison Groove Project - Avant-garde funk band. A combination of hip-hop, James Brown, Miles Davis, and the Grateful Dead. Call Todd Walker, (617) 905-3188.
todd@gamelanproductions.com
http://www.gamelanproductions.com

Aeolian Kid - Aeolian Ergonautics, Box 201, Dunstable, MA 01827-0201. "Mind-expanding, heart-centered music." Call George Koumantzelis, (978) 454-1284.
aeolian_KID@hotmail.com
http://aeolian_kid.homestead.com/aeolianergonautics-main.html

Agbekor Drum and Dance Society - 19 Sagamore Ave., Medford, MA 02155. Traditional drums and dance from Ghana, West Africa. Call David Locke, (781) 483-3820.

Agona Hardison Band - Original roots rock. Call Dan Blair, (877) 342-4956.
danblair@home.com
http://www.agonahardison.com

Air and Strings - 43 Beaumont St., No. 2, Dorchester, MA 02124. Classical flute and guitar for weddings and functions. Call Valerie Walton, (617) 265-0706, or Marcia Guntzel Feldman, (617) 325-9891.
aAllspice@aol.com

Airtight - Barry Productions, 14 Page Terrace, Stoughton, MA 02072. General business band. Weddings and conventions. Call (781) 297-7099.
barryent@tiac.net
http://www.airtightband.com

Alabama Frank and the Not From Dixie Band - 103 9th Street #301, Charlestown, MA 02129. Sixties rock and blues featuring baritone guitar. Call Frank O'Brien, (617) 241-0511.

Alan and the Alligators - I.E.M. Records, Box 193, Concord, MA 01742. Original and cover rock, blues, funk, pop, and R&B. Also books for jazz gigs. Call Alan, (978) 369-2370.
alangood1@aol.com
http://www.alligatorsband.com

Alexander, King of Jesters - 80 Rodgers Ave, 1st floor, Somerville, MA 02144. Zany music, stunts, and wild comedy. Call Mike Bullock, (800) 682-5544.
farsidefun@aol.com
http://www.alexthejester.com

Alfonso Vilallonga and Cabaret Rose - Golden Bough Productions, 112 Grant St., Lexington, MA 02420.
Cabaret music revue. Porter, Gershwin, and Weill. Call Lucille Magliozzi at Golden Bough Productions, (781) 862-2905.
lmagliozzi@aol.com

Alia - Bene Gessirit Productions, 346 Washington St., No. 245, Braintree, MA 02143. Original altema-pop-rock. Call (800) 394-4349.
Alia@ix.netcom.com
http://www.clearyandlalli.com

Alizon - Who Knew Music, Box 197, Newton, MA 02460. Pianist and vocalist playing original songs and covering jazz, rock, and blues. Call Alizon, (617) 332-0103.

Allegro Chamber Players - Southcoast Entertainment Agency. Attn: Sharron, Box 7026, Somerset, MA 02726. Flute, violin, and cello trio. Elegant background music for all occasions. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html

The Aliens - 131 Lake Shore Dr., Marlborough, MA 01752. "Drunken, sloppy, rock and roll." Call Billy Claire, (508) 485-2505.
http://theallens.theallens.com

Alligator Sister - West Hyannisport, MA 02672 Stone Temple Pilots cover band. Call East Coast Music Productions, (508) 771-8826.
ecmp2000@yahoo.com

All MOD Cons - Box 410411, Cambridge, MA 02141. Tribute to the JAM. Call Glenn, (617) 623-5464.
allmod@prodigy.net
http://www.allmodcons.net

All Spice Swing - 43 Beaumont St., No. 2, Dorchester, MA 02124. Specializing in swing. Available for weddings and parties. Call Valerie Walton, (617) 265-0706.
aAllspice@aol.com

The Allstonians - 397 Moody Street, Waltham, MA 02453. Boston orginal ska band. Call Howie or Kathe, (781) 894-9600.

All The Queens Men - Box 1258, City St., Boston, MA 02117. Original alternative rock. Call the Mad Monarch, (617) 782-6844.
atqm@hotmail.com
http://www.atqm.com

Alpha Delta Nik - Nik Entertainment Company, 274 N. Goodman St., Rochester, NY 14607. Tribute to *Animal House*. Nine members. Call Carolyn A. Schultz, (716) 244-0331.
NikNiceGuy@aol.com
http://www.NikNiceGuy.com

Alvis Fortucci - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Elvis impersonator. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html

Amari - RJR Productions, Box 3554, Woonsocket, RI 02895. String quartet. Call Richard Roberti, (401) 765-5487.
http://www.prodj.com/pyramid/

The Amazing Crowns - Ten Pin Management, 204 Massachusetts Ave., Providence, RI 02905. The band formerly known as the Amazing Royal Crowns. Featuring rockabilly, punk, and ska. Call Darren Hill, (401) 780-8638.
tenpinmgt@aol.com
http://www.amazingcrowns.com

American Café Orchestra - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. International music. Call Lucille Magliozzi, (781) 862-2905.
lmagliozzi@aol.com

American Roadhouse Band - Rhythm Unlimited, Box 654, Mashpee, MA 02649. Rockabilly, rhythm and blues, and rock and roll. Call Beverley, (508) 548-7928.
http://www.rhythmunlimited.com

Angela West and Showdown - John Penny Enterprises, 484 Lexington St., Waltham, MA 02452-3028. Country. Call John Pehny, (781) 891-7800 or fax (781) 893-1771.
jpennycw@aol.com

Angi Bergamini Orchestra - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. Swing. Call Don Lassonde, (603) 224-2452.

The Angkor Cambodian Music and Dance Troupe - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Twenty-member group of Cambodian folk and classical dancers perform in full costume. Call Lucille Magliozzi, (781) 862-2905.
lmagliozzi@aol.com

Angry Salad - Planetary Group, 368 Congress Street, 3rd Floor, Boston, MA 02210 Alternative rock and pop. Call Adam Lewis, (617) 451-0444.
http://www.angrysalad.com

Anthem - Agent 0007, 797 Washington St., Suite 0007, Newton, MA 02460. Dancehall and modern reggae with R&B and soul. Call (781) 259-0007.
agent0007@compuserve.com

Anti Jazz Raygun - "A stew of post neo-Chicago math rock with a Jupiter 6." Call John, (617) 731-3999.

Apartment Three - 135 Central St., Ashland, MA 01721. Acoustic jam-oriented blend of blues, jazz, and rock. Call Jim Egan, (508) 881-9654.
apartmentthree@media.net
http://www.apartmentthree.com

Apple Scruffs - All Star Music, 115 Summit Ave., Boston, MA 02150. Oasis and Wallflower-ish original rock band. Call Ron Lovely, (617) 266-5040 or (800) 434-5966
ronblovely@aol.com
http://www.allstarmusic.net

Mary Arapov - Russian folk singer; solo or with ensemble. Call Mary, (781) 643-4963.
arapovm@channel1.com

Arbor Winds - 43 Beaumont St., No. 2, Dorchester, MA 02124. Woodwind trio with flute, clarinet, and bassoon playing classical music for weddings and parties. Call Valerie Walton, (617) 265-0706.
aAllspice@aol.com

Architectural Metaphor - Ozz Management, 23 Golden Dr., Northampton, MA 01062. Call David Osepowicz, (413) 586-8289.
dosepowicz@ais.smith.edu

Artie Shaw Orchestra - Curtis International Associates, Boston Center for the Arts, 539 Tremont St., Boston, MA 02116. Big-band swing. Call (781) 444-9900.

Art Steele Blues Band - 114 Old Amhearst Rd., Sunderland, MA 01375. Original treatments of blues, funk, and Latin music. Former members of Matt "Guitar" Murphy's Band and Junior Walker and the All-Stars Band. Call Art Steele, (413) 665-1234.
as@crocker.com

Asa Brebner and Friends - 3 Orchard St., Cambridge, MA 02140. Original '60s-influenced rock and acoustic shows. Call Asa Brebner, (617) 661-7154.
asabrebner.mediaone.net
http://www.asabrebner.net

Aston - Rhythm Unlimited, Box 654, Mashpee, MA 02649. Pop guitar and vocalist. Call Beverley, (508) 548-7928, or fax (508) 540-3432.
beverley@capeonramp.com
http://www.rhythmunlimited.com

Astral Warriors - 130 Bowdoin St., No. 404, Boston, MA 02108. Original psychedelic rock. Call Charles or Marc von Deuss, (617) 367-3963.
ohm114@msn.com

Atlantic Brass Quintet - 503 Auburn St., Auburndale, MA 02466. Classical music, ethnic music and newly commissioned pieces. Call John Faieta, (617) 965-2171.
jfaieta@bu.edu
http://www.abacus96.com/abq/

Atlantic Clarion Steel Band - Box 303, Brooksville, ME 04617. Authentic steel-drum band playing everything from calypso to classical. Call Carl Chase, (207) 326-9324.
cchase@acadia.net
http://www.atlantcclarion.com

Atlantic Saxophone Quartet - 43 Beaumont St., No. 2, Dorchester, MA 02124. Four saxophonists play music from Bach to bop. Call Valerie Walton, (617) 265-0706.
aAllspice@aol.com

George Aubin - 12 Brantwood Rd., Worcester, MA 01602. Background piano music for parties. Band also available. Call George, (508) 757-6054.

Avenue X - Nightlife Music Co., 51 Jan Marie Dr., Plymouth, MA 02360. Five-

piece male group featuring tunes from the '50s and '60s. Call (781) 294-7095.
info@avenuex.net
http://www.avenuex.net

Awakening Stick - 776 Hale St., Beverly Farms, MA 01915. Independent, alternative, and original music. Call John Hess, (978) 921-1056.
hessische@gis.net
http://www.awakeningstick.com

Awful Tom and Less Moore - Business Lyrics, 9 Winchester St., No. 5, Boston, MA 02116. Alternative rock with folk, blues, and jazz standards. Call Lesley Moore, (617) 423-5635.
Lesley-Moore@cuusa.com

AWSOM50 - 77 Woods Ave., Somerville, MA 02144-1118. Pop, punk, glam, and hard rock with influences from Presley to Pantera. Call James R. Clark, (617) 625-6313.
AWSOM50@aol.com
http://members.aol.com/AWSOM50

Baby Grand - Curtis International Associates, Boston Center for the Arts, 539 Tremont St., Boston, MA 02116, or Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03801. Oldies and Top 40. Call Curtis International, (781) 444-9900, Cuzin Richard Entertainment Associates, (603) 436-8596, or Chip Henderson, (207) 384-5846.
crea@ultranet.com
http://www.nh.ultranet.com/~crea

The Back Bay Rhythm Makers - Box 381068, Harvard Sq., Cambridge, MA 02238. Swing and jazz from Goodman to Gershwin. Call Craig Ball, (617) 354-7213.
whsocraig@aol.com
http://www.whiteheatswing.com

Mike Back - Box 967, Haverhill, MA 01831. Electronic solo artist playing R&B, Motown, classic hits, and country. Call Mike, (978) 373-3182.
michaelfrank@mindspring.com

Back 2 Back - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. Oldies. Call Don Lassonde, (603) 224-2452.

badboxx - Leo Ballou, 823 East 5th St., South Boston, MA 02127. Original rock. Call (617) 268-6725.
lennylay@hotmail.com
http://www.badboxx.com

Bad Romeo - Combined Talent Associates, Box 60, Boston, MA 02456. Cover rock. Call (617) 527-2097.

Bagboys - Box 604, Medford, MA, 02155. Bluegrass and country every Sat. afternoon since 1989 at the Plough and Stars from 5-7 p.m. Call Gretchen Bowder, (781) 393-8252.
gbowder@mindspring.com
http://www.bagboys.com

Bag Pipers Available - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Scottish music for all occasions. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html

BaHa Brothers - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Summertime music of the '60s and '70s year round. Call Sharron, (508) 679-6306 or (508) 679-0276.
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http://www.tonight-line.com/southcoast.html

Bakimono - Box 612, Allston, MA 02134. Electronic dance. Call Mason Vincent or Enzo, (617) 782-8082.
http://www.sonicserenade.com

Balaton - MusicAmador, 199 Pemberton St., Cambridge, MA 02140. A melange of Latin-American styles. Call Lourdes or Rosie, (617) 492-1515.
info@musicamador.com
http://www.musicamador.com

Bald Walter - Ron Stewart Agency, Box 28, North Scituate, MA 02060. Alternative cover rock. Call Ron, (781) 878-8661.

The Balloon Animal - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Award-winning balloon artist does comedy and magic. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html

Kálmán Balogh - Concerted Efforts, Box 600099, Newtonville, MA 02460. Ethnic jazz. Call (617) 969-0810 or fax (617) 969-6761.
concerted@concertedefforts.com
http://www.concertedefforts.com

Bambule - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Traditional and contemporary Latin music. Call Lucille Magliozzi, (781) 862-2905.
lmagliozzi@aol.com

Banda Criolla - 26 The Hollow, Amherst, MA 01002. Latin and Caribbean dance and folk. Call José Gonzalez, (413) 253-9639.
monchi@massed.net
http://members.tripod.com/lilor/index.htm.

Bane of Existence - 21 Zana Park Dr., Braintree, MA, 02184. Original metal. Call (781) 356-4784.
dismalbio@yahoo.com
http://www.daneunited@tripod.com

The Banjo Spiders - Planetary Group, 368 Congress Street, 3rd Floor, Boston, MA 02210. Fresh indie rock. Call (617) 451-0444.

Barbeque Bob and the Rhythm Aces - 81 Brandywyne Dr., East Boston, MA 02128. Cover and original Chicago and West Coast blues. Call Bob Maglinte, (617) 569-4348, or leave message at (877) 209-0749, ext.1540.
barbequebob@shoutmail.com
http://www.beaconagency.com

Barbeque Brass - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Good old summertime brass group playing Broadway tunes. Call Lucille Magliozzi, (781) 862-2905.
lmagliozzi@aol.com

Patricia Barber - Ted Kurland Associates, 173 Brighton Ave., Boston, MA 02134. Jazz vocals. Call (617) 254-0007.
agents@tedkurland.com
http://www.tedkurland.com

Barefoot Nunus - Aeolian Ergonautics, Box 201, Dunstable, MA 01827-0201. Original, experimental, classical-blues, tribal-epic-poetry, and jazzy-muse-music. Call George Koumantzelis, (978) 454-1284.
aeolian_KID@hotmail.com
http://aeolian_kid.homestead.com/aeolianergonautics~main.html

Bare Necessities - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. English country dance music. Call Lucille Magliozzi, (781) 862-2905.
lmagliozzi@aol.com

Bark Like A Dog - Ron Stewart Agency, Box 28, North Scituate, MA 02060. Alternative cover rock. Call (781) 878-8661.

The Barn Owls - 79 Orchard St., Cambridge, MA 02140. The ultimate party band. Call Thomas Hazlett, (617) 491-5347.
tomhaz@mediaone.net

The Barrels - T.S.R. Productions, 3 Marston Way, Hampton, NH 03842. Original alternative rock. Call Ralph, (603) 926-4668.
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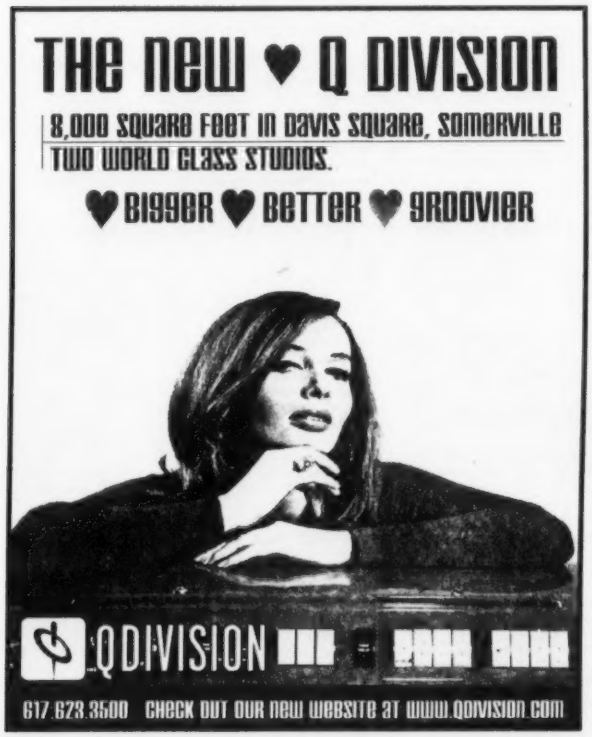
Barrett's Mill - Plasma Productions, Box 540457, Waltham, MA 02454-0457. Innovative modern rock. Call Orlando West, (781) 893-2291.
Drozonel3@aol.com

Robby Barton - Guitarist, vocalist, writer, arranger, and producer of rock and other styles. Available live and in studio. Call (978) 685-3228.

The Basement Beats - Aeolian Ergonautics, Box 201, Dunstable, MA 01827-0201. Experimental blues, folk, jazz, rock, and poetry-performance originals. Call George Koumantzelis, (978) 454-1284.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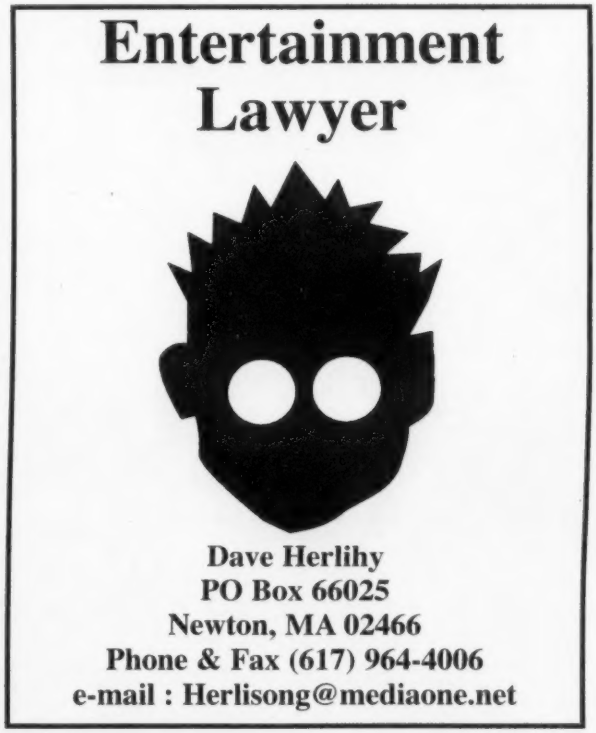

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http://www.basicblu.com
Waldemar Bastos - Concerted Efforts, Box 600099, Newtonville, MA 02460. Call (617) 969-0810 or fax (617) 969-6761.
concerted@concertedefforts.com
http://www.concertedefforts.com
The Bavarian Brothers - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Authentic Bavarian folk trio performs German *Um Pa Pa*. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html
Bavarian Hofbrau - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. Traditional German music. Call (603) 436-8596.
Bayou Stompers - Steve Hershman Productions, 5 Madison St., Somerville, MA 02143. Dixieland and swing. Call Steve Hershman, (617) 666-9472.
Bay State Band - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Big Band available for concerts, parades, and classical events. Call Sharron, (508) 679-6306 or (508) 679-0276.
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http://www.tonight-line.com/southcoast.html
Bazooka Jo - 12 Orange St., Milford, NH 03055. Original rock and roll. Call Bruce Gallant, (603) 672-6481.
bazookajo_@hotmail.com
http://www.mp3.com./bazookajo
BBQ Bob and the Varaflames - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Chicago and West Coast blues. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html
B.C. and Company - 16 Lake St., Wrentham, MA 02093. Five- to eight-piece band, featuring horns and female vocals. Available for parties, receptions, and corporate events. Plays hits from the '50s to the '90s, traditional swing, neo-swing, R&B, and Motown. Call Bill or Cindy Jones, (508) 384-2405.
jonesw@ne.mediaone.net
http://www.bcandcompany.com
Beantown - Wilson Stevens Productions,13 Braeburn Rd., Chelmsford, MA 01824-4465. Contemporary, classic, and swing repertoire for weddings and corporate functions. Call (978) 256-0360 or fax (978) 256-1639.
kathy@wilsonstevens.com
http://www.wilsonstevens.com
The Beatroots - Box 1389, Southwest Harbor, ME 04605. Psychedelic world-beat gypsy rock. Call Joel Raymond, (207) 667-6585, or fax (207) 244-5325.
digthebeat@acadia.net
http://www.beatroots.com
Beat Soup - 12 Bigelow St., Boston, MA 02135. Specialists in ska. Call Tom Healy, (508) 520-2416.
soupska@peoplepc.com
http://www.beatsoup.com
Bee Charmers - 195 Lyman St., Waltham, MA 02452. Original rock. Call Doug Pedersen, (781) 642-6662.
beecharmer@tiac.net
http://www.beecharmers.com
Ben Baldwin and the Big Note - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. R&B and swing. Call (603) 436-8596.
crea@nh.ultranet.com
http://www.nh.ultranet.com/~crea
Benjamin Sears & Bradford Conner - 70 Allston St., Boston, MA 02134. Cabaret, Broadway, and Tin Pan Alley. Call Benjamin Sears, (617) 254-1125.
Bentmen - 90 Wareham St., Boston, MA 02118. Theatrical acid-rock. Call Des, (617) 423-4959.
Jerry Bergonzi - Willow Entertainment Agency, 13 Haviland St., Boston, MA 02115. Jazz sax. Call (617) 421-9336 or fax (617) 267-7722.
willow@willow-entertainment.com
http://www.willow-entertainment.com
Rick Berlin - 791 Tremont St., Apt. W315, Boston, MA 02118. Mouth like a torn pocket. Stories about the sick, the cheap, the lost, and the sad told Mondays at Jacques in Bay Village. Call (617) 262-6902.
rb@rickberlin.com
http://www.rickberlin.com
Curt Bessette - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. Contemporary folk and original rock. Call (603) 436-8596.
crea@nh.ultranet.com
http://www.nh.ultranet.com/~crea
Best Kept Secret - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Female-fronted group performs classic and alternative hits. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/bands.html
Big Payback - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Classic and current rock. Call Sharron, (508) 679-6306 or (508) 679-0276.
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http://www.tonight-line.com/southcoast.html
Big Ray and the Futuras - Box 426076, Cambridge, MA 02142. Instrumental surf and hot-rod trio. Call Chris or Sole, (781) 862-2733.
futuras@hotmail.com
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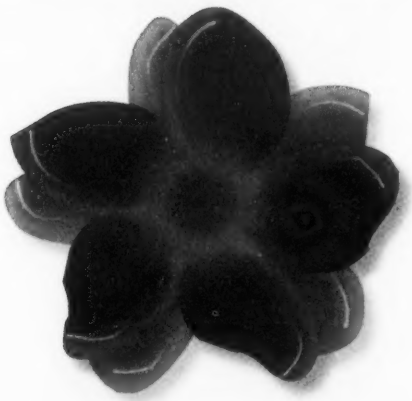

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Elaine Skursi and Soul Jones - Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Motown soul and blues. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
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El Arte Flamenco - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Flamenco dance troupe with Spanish singer, guitarists, and dancers. Call Lucille Magliozzi of Golden Bough Productions, (781) 862-2905.
lmagliozzi@aol.com

El Eco - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Dance music for all occasions. Caribbean, Brazilian, calypso, jazz, and funk. Call Lucille Magliozzi of Golden Bough Productions, (781) 862-2905.
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Electric Rodeo - RJR Productions, Box 3554, Woonsocket, RI 02895. Country. Call Richard J. Roberti, (401) 765-5487.
http://www.prodj.com/pyramid/

Kurt Elling - Ted Kurland Associates, 173 Brighton Ave., Boston, MA 02134. Contemporary jazz vocals. Call (617) 254-0007.
agents@tedkurland.com
http://www.tedkurland.com

El Loco - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. A tribute to ZZ Top. Call Sharron, (508) 679-6306 or (508) 679-0276.
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El Mariachi Mexamerica - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. "Loose caboose" reggae. Call Lucille Magliozzi of Golden Bough Productions, (781) 862-2905.
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Ensemble Aevia - Willow Entertainment Agency, 13 Haviland St., Boston, MA 02115. Classical violin and cello duo. Call (617) 421-9366.
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Equitone - Pop-rock quartet performs originals as well as a variety of covers from all decades. Call Keri Campiola, (617) 277-0985.
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agents@tedkurland.com
http://www.tedkurland.com

Eulogy XL - Eye and Ear Entertainment, 47 Mechanic St., Suite 2, Lawrence, MA 01841. Hardcore metal group. Call (978) 685-0280 or fax (978) 794-0259.
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http://www.euphonic.com

Excursion - Wilson Stevens Productions,13 Braeburn Rd., Chelmsford, MA 01824-4465. Top 40, R&B, general business. Call (978) 256-0360 or fax (978) 256-1639.
kathy@wilsonstevens.com
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Eye 2 Eye - Wilson Stevens Productions,13 Braeburn Rd., Chelmsford, MA 01824-4465. Six-piece Top 40, R&B for weddings and corporate functions. Call (978) 256-0360 or fax (978) 256-1639.
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http://www.wilsonstevens.com

Fabulous Mertz Brothers - RJR Productions, Box 3554, Woonsocket, RI 02895. Sixties and Beatles tribute. Call Richard J. Roberti, (401) 765-5487.
http://www.prodj.com/pyramid/

Fat Ammons Band - RJR Productions, Box 3554, Woonsocket, RI 02895. Swing. Call Richard J. Roberti, (401) 765-5487.
http://www.prodj.com/pyramid/

Fat Angus - 80 Manzanetta Ave., Weymouth, MA 02188 or Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Tribute to AC/DC. Call Kathy Padden, (781) 340-7532, or Sharron, (508) 679-6306 or (508) 679-0276.
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The Fat City Band - Box 284, Arlington, MA 02476. Original and cover blues, R&B, and rock 'n' roll. Call Jim Baker, (781) 648-5846.
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Figure Four - 90-6 Middlesex Rd., Waltham, MA 02452. Top 40. Call Joe Pettengill, (781) 788-0227.
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Fine Line - John Penny Enterprises, 484 Lexington St., Waltham, MA 02452-3028. Top 40, weddings, general business band. Call John Penny, (781) 891-7800 or fax (781) 893-1771.
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brd21@aol.com

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Jan Foster - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. Classic piano. Call (603) 436-8596.

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French/Cajun Dance Band - Southcoast Entertainment Agency. Attn: Sharron, Box 7026, Somerset, MA 02726. Features fiddle and piano. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Full Spectrum Jazz - Rhythm Unlimited, Box 654, Mashpee, MA 02649. Quartet to sextet, classic and contemporary jazz. Call Beverley, (508) 548-7928, or fax (508) 540-3432.
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http://www.rhythmunlimited.com

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The Hawaiian Vibe - Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Polynesian music. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Heist - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. General business band. Call Don Lassonde, (603) 224-2452.

Kristin Hersh - Concerted Efforts, Box 600099, Newtonville, MA 02460. Folk. Call (617) 969-0810 or fax (617) 969-6761.
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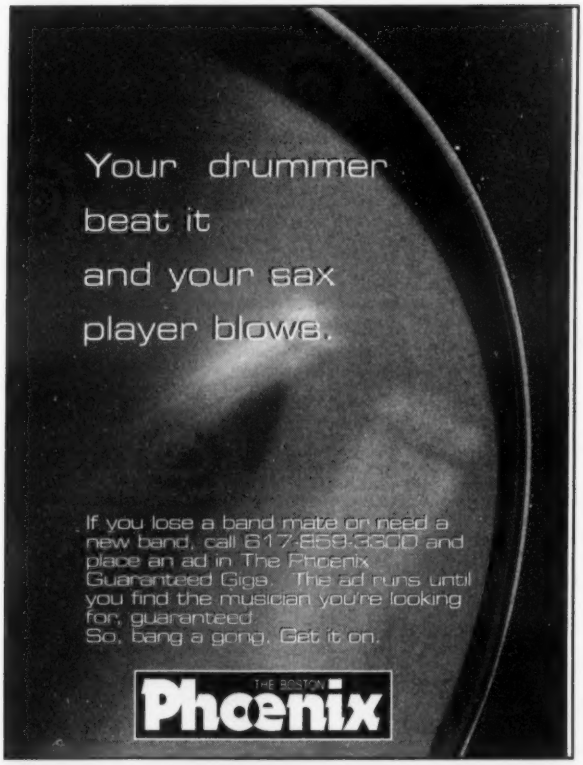
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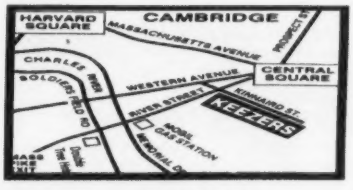

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Mike Turk Jazz Harmonica - Tin Sandwich Productions, Box 121, Cambridge, MA 02140-0121. Miscellaneous instrumental. Call or fax (617) 868-1538.
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Mr. Thing and the Professional Human Beings - Heptunes, Box 752, Hampstead, NH 03841. Funk. Call Dave, (603) 434-4025.

The Mixed Bag - Red Drum Music, Box 1999, Brookline, MA 02446-0017, or Creative Entertainment, 22 North St., Randolph, MA 02368. Top 40, oldies, and swing. Call Red Drum Music, (617) 323-4100, or Creative Entertainment Services, (781) 986-2370.
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http://www.tedkurland.com

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Night Rhythm - Red Drum Music, Box 1999, Brookline, MA 02446-0017. R&B, classic hits, contemporary soul, and swing. Call Red Drum Music, (617) 323-4100.
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Night Rhythm - Wilson Stevens Productions, 13 Braeburn Rd., Chelmsford, MA 01824-4465. General business. Call (978) 256-0360 or fax (978) 256-1639.
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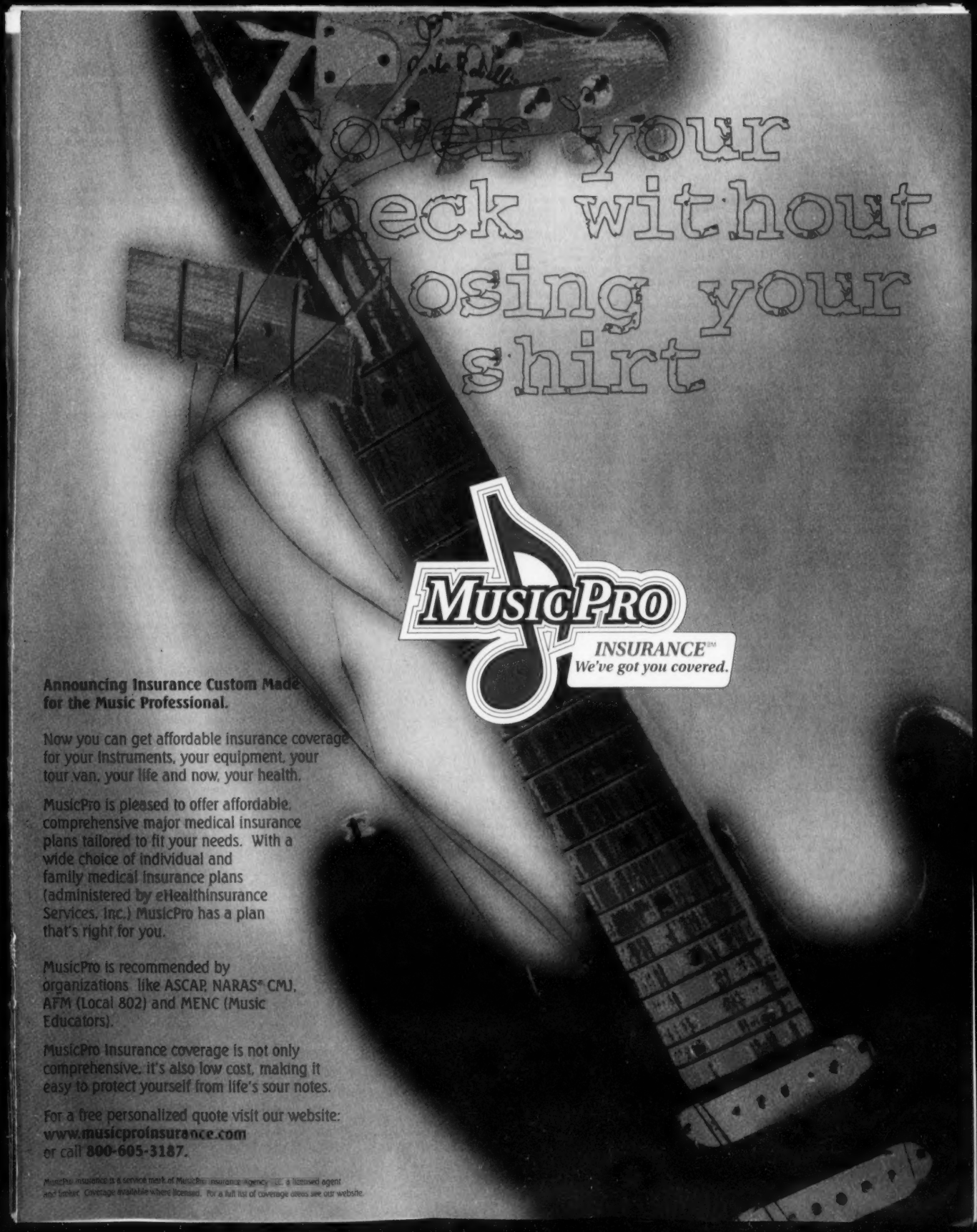
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Shep Spinney - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. Country-and-western soloist. Call Don Lassonde, (603) 224-2452.

Sherrie Maricle and Diva - Ted Kurland Associates, 173 Brighton Ave., Boston, MA 02134. All-woman big band. Call (617) 254-0007.
agents@tedkurland.com
http://www.tedkurland.com

The Shifters - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. Contemporary cover rock, Top 40, and oldies. Call (603) 436-8596.

Shine - For parties and functions. Classic hits, contemporary, swing, rhythm and blues, alternative. Motown, and calypso. Call John Harris, (781) 545-6011.
jwharris@mediaone.net
http://www.shineband.com

Shiner8 - Box 54, Wilmington, MA 01887. "Crunchy pedal-to-the-metal hard rock." Call (978) 658-6687 (nights).
http://www.shiner8.com

Shot in the Dark - Southcoast Entertainment Agency, attn: Sharron, Box 7026, Somerset, MA 02726. Three-piece roadhouse blues and rock band. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html

Showtime - Combined Talent Associates, Box 60, Boston, MA 02456. Five-piece wedding, show, and dance band. Call (617) 527-2097.

Side Effect - Combined Talent Associates, Box 60, Boston, MA 02456. Alternative rock and roll. Call (617) 527-2097.

Side Splitting Comedy - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. Comedy. Call Don Lassonde, (603) 224-2452.

Silimbo West African Drum & Dance Group - Agent 0007, 797 Washington St., Suite 0007, Newton, MA 02460. High-energy rhythms and choreography. Call (781) 259-0007.
agent0007@compuserve.com

Ramona Silver - Fingerprint Records, Box 197, Merrimac, MA 01860. Original rock. Call Dan, (978) 346-4577.
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http://www.instantmag.com/fingerprint

Similar Jones - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Men's a cappella vocal rock group. Call Lucille Magliozzi of Golden Bough Productions, (781) 862-2905.
lmagliozzi@aol.com

Nat Simkins - 150 Bridge St., Manchester, MA 01944. Jazz tenor sax and piano. Bluejay recording artist. Call (888) 526-2226.
nsimjazz@cove.com
http://bluejayrecords.com

Nina Simone - Ted Kurland Associates, 173 Brighton Ave., Boston, MA 02134. Jazz vocalist. Call (617) 254-0007.
agents@tedkurland.com
http://www.tedkurland.com

Simple Truth - Select Services Music, Box 19655, Johnston, RI 02915. Classic rock duo. Call Susan, (401) 934-3331.
selectsue@bungo.com

Sitar Tabla Power - Mascara Management, Box 440466, Somerville, MA 02144. Sitar, tabla, and spoken word. Call Deb Rubin or Chris Mascara, (617) 623-9951.

Six Shot Brody - Ron Stewart Agency, Box 28, North Scituate, MA 02060. Alternative cover rock. Call (781) 878-8661.

Sizzle - Combined Talent Associates, Box 60, Boston, MA 02456. Top 40 duo. Call (617) 527-2097.

Skip Smith - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Jazz trio. Call Lucille Magliozzi of Golden Bough Productions, (781) 862-2905 or fax (781) 861-7805.
lmagliozzi@aol.com

Skunk - 61 Gleasondale Rd., Stow, MA 01775. Reggae punk pop. Call or fax Bob, (978) 897-0401.
http://www.skunkmusic.com

The Sky Blues - Box 198, Boston, MA 02131. Original rock, blues, and R&B. Call Bill Mason, (617) 325-0604.
theskyblues@aol.com
http://www.lollyland.com/skyblues

Sleepwalkers - Box 612, Allston, MA 02134. Prog rock. Call Mason Vincent or Enzo, (617) 782-8082.
mason@wetworks.net or enzo@lollyland.com
http://www.sonicserenade.com/sleepwalker

Slower Than Seasons - Box 3221, Beverly, MA 01915. Emo-indie rock, loud pop-rock. Call (978) 927-5099.
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Smokstik - Box 163, Allston, MA 02134. Jazzy, funky rock with a twist. Call (617) 254-3449.
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Snow Monkey Plum - Southcoast Entertainment Agency. Attn: Sharron, Box 7026, Somerset, MA 02726. Original psycho-bluesy-funkadelic. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Soho - The Music Company, 132 Adams St., Suite 8, Newtown, MA 02458 Super-funky seven-piece wedding band. Call Phil Steffen, (617) 965-5645 or (888) 750-0774.
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Sol Y Canto - MusicAmador, 199 Pemberton St., Cambridge, MA 02140. Winners of Boston Music Award for Outstanding Latin Act. Contemporary and traditional folk and dance music from Latin America and the Caribbean. Available as a duo, trio, or sextet. Call Rosie Amador, (617) 492-1515.
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Something Cool/Karen Cameron - Classic swing, jazz, Motown, and easy rock for black-tie affairs, dancing, or listening. Seven-piece big band sound or smaller combo. Video/audio demos of band available. Call (800) 681-2665.
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info@musicamador.com
http://www.musicamador.com

Songkeepers Cabaret - Russ Carlton Entertainment, Box 796, Natick, MA 01760. Show tunes, cabaret entertainment. Call Russ, (508) 650-3464.

Sonic Joyride - Anomaly Records, Box 260, Milton Mills, NH 03852. Accessible, original, progressive rock. Finalists in *Musician* magazine's Best of the Unsigned Bands. Call Michael Anderson, (603) 473-9700, ext. 100 or fax (603) 473-2085.
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http://www.sonicjoyride.com

Soulban - Box 5217, Wayland, MA 01778. Original soul/R&B unplugged. Call Bert Syms, (508) 653-5927.
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Soul City - 49 Morrill St., West Newton, MA 02465. Nine-piece Motown/R&B/soul/funk/disco revue with three-piece horn section and two front men. Available for clubs, weddings, corporate functions, and fundraisers. Call Jim Pullano, (617) 332-4377. Information line, (617) 332-6338.
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Soulive - Live soul groove from an organ trio consisting of former members of Lettuce, Greyboy Allstars, Karl Denson's Tiny Universe, and the original Moon Boot Lover. Call Ron Kaplan, (312) 640-7500.
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Soul Kitchen - 397 Moody Street, Waltham, MA 02453 Private party and special event attraction, performing classic R&B hits. Call Howie or Kathe, (781) 894-9600.

Soul of Boston - Wilson Stevens Productions, 13 Braeburn Rd., Chelmsford, MA 01824-4465. R&B and GB. Call (978) 256-0360 or fax (978) 256-1639.
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Sound Investment - Barry Productions, 14 Page Terr., Stoughton, MA 02072. Top 40, general business band. Call (781) 297-7099.
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The Spanking Melons - ARC Productions, 675 VFW Parkway, No. 262, Chestnut Hill, MA 02467. Hardcore dance group features live band performing with DJ. Call. (617) 851-1749.
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Specimen X - Plasma Productions, Box 540457, Waltham, MA 02454-0457. "Heavy rock with a few twists: melody, keyboards, and song structure." Call (781) 893-2291.
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Speed the Plough - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. Irish. Call Don Lassonde, (603) 224-2452.

Spellbinders - Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Fifties and '60s rock. Call Sharron, (508) 679-6306 or (508) 679-0276.
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http://www.tonight-line.com/southcoast.html

The Sperm Bank Babies - Varulven Records, Box 2392, Woburn, MA 01888. Call Janis Reed, (781) 935-5386.
varulven@webtv.net
http://www.vrtv.cjb.net

Spike - 61 Shiretown Rd., Dedham, MA 02026. "Straight-up rock and roll." Call Jim Alger, (781) 329-3332.

Jim Spinnato - Eclipse Entertainment, 231 Essex Plaza, Essex, CT 06426, or Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Hypnotist/comedian. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Splashdown - Box 1158, Allston, MA 02134 "Sultry trip-pop." Call Cynthia von Buhler, (617) 783-2421.
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The Sponge Awareness Foundation - Box 184, Blackstone, MA 01504. "Bizarre sponge rock." Call Kevin Eldridge, (508) 553-0498.
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Spunky Monkey - Combined Talent Associates, Box 60, Boston, MA 02456. Five-piece alternative and classic rock band. Call (617) 527-2097.

Squelch - Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Three-piece classic/alternative rock band. Call Sharron, (508) 679-6306 or (508) 679-0276.
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SRO - Combined Talent Associates, Box 60, Boston, MA 02456. Top 40, oldies, classic hits. Call (617) 527-2097.

Stage Door Canteen - Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Big-band orchestra with as many as 14 pieces available for all occasions. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Stan Jr. - John Penny Enterprises, 484 Lexington St., Waltham, MA 02452-3028. Elvis show. Call John Penny, (781) 891-7800 or fax (781) 893-1771.
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Stan Moeller and T.S. Baker - Harry Melodies Music Co., Box 6515, Portsmouth, NH, 03802. Original acoustic music with a groove. Winner of the 1997 *Jam Music* magazine readers poll as folk artists of the year. Albums include *Behind the Curtain*, *Walking on Ledges*, *Season of Change*. Call Stan or T.S., (207) 363-4459, or (800) BUY-MY-CD.
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Stan Strickland and Ascension - Barry Productions, 14 Page Terr., Stoughton, MA 02072. Jazz saxophonist available for weddings and corporate events. Call (781) 297-7099.
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Starch - BAM Records, Box 549, Newmarket, NH 03857. Guitar. Call (603) 659-2828.
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http://www.bamrecords.com

Stardust - Curtis International, Boston Center for the Arts, 539 Tremont St, Boston, MA 02116. Society, Motown, contemporary, and GB. Call (781) 444-9900.

Starstruck - Combined Talent Associates, Box 60, Boston, MA 02456. Top 40. Call (617) 527-2097.

Steady Earnest - 397 Moody St., Waltham, MA 02453. Call Pretty Polly Productions, (781) 894-9600.
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http://www.prettypolly.com

Steeleye Span - Concerted Efforts, Box 600099, Newtonville, MA 02460. English folk. Call (617) 969-0810 or fax (617) 969-6761.
concerted@concertedefforts.com
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Julie Stephens - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. "Real nice" acoustic, folk, rock, and pop solo act. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Steve Hershman Swing Orchestras - Steve Hershman Productions, 5 Madison St., Sommerville, MA 02143. Swing ensembles. Call Steve Hershman, (617) 666-9472.

Brian Stevens - Q Division Records, 363 Highland Ave., Somerville, MA 02144. Indie pop. Call (617) 625-9900.
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Eric Stevenson - Box 8296, Bradford, MA 01835. Rock with a western influence. Call Eric, (978) 374-0060.
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Steve Smith and the Nakeds - Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Ten-piece rock and blues band with horns. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Sticky Skillet Swing Orchestra - 222 Washington St.,#6, Brookline, MA, 02445 Swing orchestra. Call Dan Fox or Christian Diefendorf, (617) 730-5748.
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Drozonel3@aol.com

Stone Soup - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. Call (603) 436-8596.

The Stovall Brown Band - Original and cover R&B. Call Boogie Charisma Productions, (617) 524-6193.
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Strangefolk - Box 247, Winooski, VT 05404. Blend of folk, rock, blues and bluegrass. "Defies categorization." Call Russ, (802) 654-8743.
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http://www.strangefolk.com

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http://www.tonight-line.com/southcoast.html

Strict 9 - Heavy metal.
http://www.strict9online.com

Studio C - Southcoast Entertainment Agency, attn: Sharron, Box 7026, Somerset, MA 02726. Sixties group plays big band to contemporary. All occasions and weddings. Call Sharron, (508) 679-6306 or (508) 679-0276.
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http://www.tonight-line.com/southcoast.html

Sugar Creek - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. Six-piece country band. Call Sharron, (508) 679-6306 or (508) 679-0276.
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http://www.tonight-line.com/southcoast.html

Sugar Ray and the Blues Tones - Day and Night Productions, 3001 Granite Road, Suite 2, Woodstock, MD 21163-1001. Blues combo. Call (410) 521-6416
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Sugar Ray Big Band - Day and Night Productions, 3001 Granite Road, Suite 2, Woodstock, MD 21163-1001. Big band with horns. Call (410) 521-6416.
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Superstar - Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. Cast of 20 performs *Jesus Christ Superstar* show. Call Sharron, (508) 679-6306 or (508) 679-0276.
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Surfing the Soul - T.S.R. Productions, 3 Marston Way, Hampton, NH 03842. Original pop/rock. Call Ralph, (603) 926-4668.
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Suspect Device - Punk rock. Call Kristen Bennett, (617) 738-1783.
suspect_device@hotmail.com
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the swallows - Box 230830, Boston, MA 02123. "Four-piece, female-fronted noise machine." Call Broad Entertainment, (617) 868-7447.
Swamp Thing - Rhythm Unlimited, Box 654, Mashpee, MA 02649. Cajun band. Call Beverley, (508) 548-7928 or fax (508) 540-3432.
beverley@capeonramp.com
http://www.rhythmunlimited.com
Sweet Daddy Cool Breeze - JML Booking and Management, Box 54, Randolph, VT 05060. Blues and R&B. Call (802) 728-3308.
Sweet Desire - Combined Talent Associates, Box 60, Boston, MA 02456. Top 40 dance music. Call (617) 527-2097.
Sweet Mary Jane - Combined Talent Associates, Box 60, Boston, MA 02456. Five- to seven-piece reggae, Caribbean, and R&B band for clubs and colleges. Call (617) 527-2097.
Sweet Surrender - Box 361, Providence, RI 02901, or Southcoast Entertainment Agency, Attn: Sharron, Box 7026, Somerset, MA 02726. A tribute to the music of the Lilith Fair. Call Amy, (401) 421-2699, or Sharron, (508) 679-6306 or (508) 679-0276.
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Swingin Johnsons - Visceral Music, Brookline, MA. Club GB band that plays everything. Call Chris Marsh, (617) 566-3526.
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http://www.rhythmunlimited.com
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lmagliozzi@aol.com
Taproot - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Women's a cappella contemporary and folk tunes. Call Lucille Magliozzi of Golden Bough Productions, (781) 862-2905.
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Teamwe - 144 Palmer St., Arlington, MA Folk-thrash. Call Mike Murray, (978) 441-1071.
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Tequila - RJR Productions, Box 3554, Woonsocket, RI 02895. Mariachi. Call Richard J. Roberti, (401) 765-5487.
http://www.prodj.com/pyramid/
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t.g.noyes@juno.com
http://www.rxproductions.com
Todd Thibaud - Creamer Management, 32 Oak Square Ave., Brighton, MA 02135. Rock. Call Creamer Management, (617) 783-6308 or fax (617) 787-5992.
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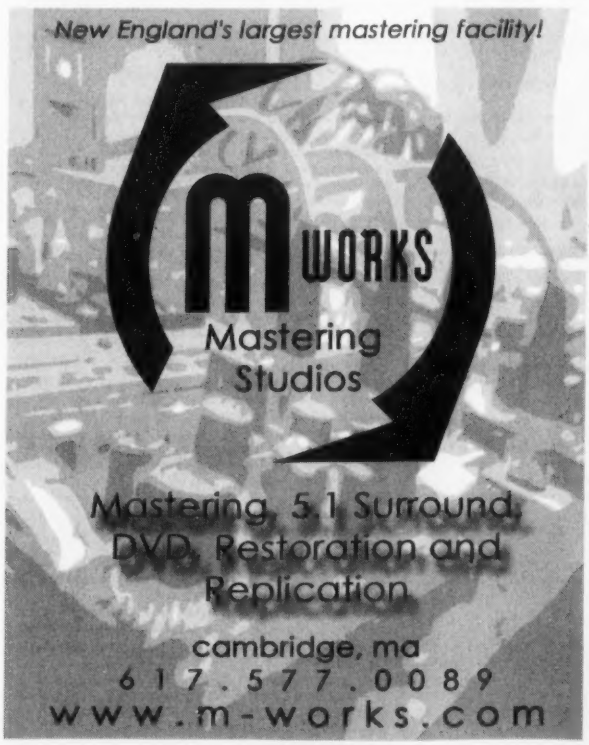

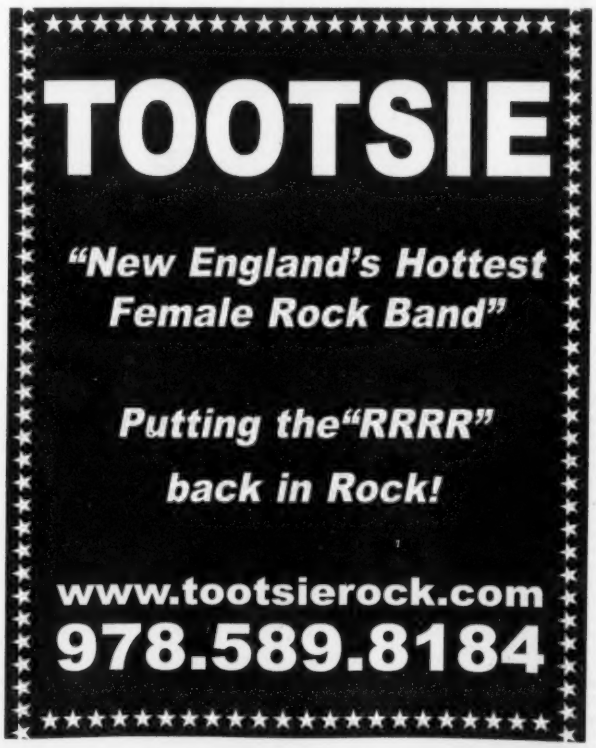

erville Rd., Concord, NH 03303-4149. Comedy. Call Don Lassonde, (603) 224-2452.

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David Maxwell
McDaniels/Coltrane
Meat Machine
Megawatt Blues Crushers
Mike Duke and the Soul Twisters
Mike Dumas Band
Mike Turk Jazz Harmonica
Millennium
Mirage
Mojo Slim
Moodswingers
M Town Review
Muddy Waters Tribute Band
Nancy Paolino and the Black Tie Band
New Image
Night Rhythm
Night Rhythm
Nightshift
Night Shift
Nor'easters
Odetta
On Line
The Orville Giddings Band
Pastelles
The Patio Daddyo's
Peanut Funker and Jam
Philip Pemberton
Peter Partcek Blues Band
Planet Blues
Platform Soul
Players
Popa Chubby
The Pubcrawlers
Pure Fetish
Real Deal
Red White and Blues
Rhumboogie
Rooster
Rumbletones
Savage Brothers
Second Hand Smoke
Shady Characters
Shine
Shot in the Dark
Nat Simkins
The Sky Blues
Soulban
Soul City
Soul Kitchen
Soul Kitchen
Soul of Boston
Soul Savvy
Soulwork
Sounds of Satin
Steve Smith and the Nakeds
The Stovall Brown Band
Sugar Ray and the Blues Tones
Sugar Ray Big Band
Sure Fire
Sweet Daddy Cool Breeze
Swinging Steaks
Swingin Johnsons
Robert Lee Teague
T.J. Wheeler and the Smokers
Toni Lynn Washington
Ali Farka Toure
Towering Pretzels
Two Bones & a Pick
U-Nek Approach & the Nasty Luv Band
Unek Aproach
Uptown Revival
Urban Renewal Band
Voltage Brothers
Vykki Vox
Willie T.
Willie T. and Doctor X
Windsong
The Workingman's Jazz Band
Young Neal and the Vipers
Zaitchik Brothers Band
Syndicate
Tadpole
Tropical Fire
Vegas Shakes
Wild Nites
Wired
Woodshed Grunts

CELTIC/IRISH

Brehan's Law
Cece Borjeson
Clancy O'Connell and Clancy
Seamus Connolly
Tony Cuffee
Johnny Cunningham
Ian Cussick
Eddy Dillon
The Griffins
Kathleen Guilday
Irish Express
The Irish Mist
Lenahan
Makem Bros.
Tommy Makem
Ike Mattie
Aine Minogue
Tommy O'Callaghan
Robbie O'Connell
O'Liam Brothers
Alfie O'Shea
Revels' Glen
Seth Austen and Beverly Woods
Shananagans
Speed the Plough
A Touch of Blarney/Kevin McGowan Tradition
Christine Tulis
Widdershin

CLASSICAL

Air and Strings
Alfonso Vilallonga and Cabaret Rose
Allegro Chamber Players
Amari
Mary Arapov
Arbor Winds
Atlantic Brass Quintet
Atlantic Clarion Steel Band
Atlantic Saxophone Quartet
Bay State Band
Paul Bourgelais
Brassworks Quintet
The Centurian Duo
Copley Chamber Players
Eastwood Chamber Ensemble
Jan Foster
Lance Gunderson
Infinities
The Italian Troubadours
Jazz Pops Ensemble
José Gonzalez Criollo Classico
Kimberly Karchenes
Limelite String Ensembles
Middlesex County Volunteers
Opus One
Pam Pryor
The Victory Ensemble
Simon Zaslavsky

COMEDY

Alexander, King of Jesters
The Balloon Animal
The Barn Owls
Matty Blake
Cape Cod Comedy Connection
Michael Coleman
The Crazy Eddy Show
jimmy dunn
Entertainment Concepts
Dominic Peter Fischer
Frank Borsa Productions
John Perotta/The Comedy Factory
Dan Larosa
Laughing Stock

Mike McDonald
Gill Michael
Kendall Morse
Tim Sample
Frank Santos
Side Splitting Comedy
Jim Spinnato
The Sponge Awareness Foundation
Thomas Mitchell Comedy Shows
Tony V.
John Valby

COUNTRY

Angela West and Showdown
Bagboys
Bare Necessities
Bobby G. and the Band
Bobby Carlson
Rosanne Cash
Cheyenne
Country Fever Band
Country Junction
The Darlings
Dawn Marie and Wild West
Electric Rodeo
Full Circle
John Lackard Blues Band
John Lincoln Wright and the Sourmash Boys
John Penny Band
Sleepy LaBeef
Jimmy D. Lane
Laurel Michaels Band
Barbara Lawrence
Lonesome Brothers
Lonesome Brothers
Lone Star Band
The Magdalenes
David Mallett
Mickie Lee Marshall Band
Northern Lights
Alfie O'Shea
Cyndi Phillips
Prentice Hill Band
Jules Rancourt
Robin Right
The Rodeo Clowns
Royer's Guitar Machine Band
Shep Spinney
Southern Rail
Sugar Creek
Swinging Steaks
Nick Tella
Tracy & Co.
Westwind
Johnny White
Yankee Ingenuity

DIXIELAND

Barbeque Brass
Bayou Stompers
Chandler Travis Philharmonic
The Charles River Stompers
Dick Kaplan Dixieland Band
Dixie Cookbook
Dixie Drivers
Drootin Brothers Band
Dukes of Dixieland
Eastwood Dixieland, Jazz, Swing Bands
Steve Hershman
The Hot Tamale Brass Band
The Hub Strutters
Le Dixieband
Made in the Shade
Memorial Bridge All-Stars
Moby Dick and the Whalers
The Neal Perry Orchestra
New Black Eagles Jazz Band
New Liberty Dixieland Jazz Band
New New Orleans Dixieland Jazz Band
Old Time Feel Good Band
Royer's Guitar Machine Band
Sticky Skillet Swing Orchestra
Tattoo
Tommy Gallant and the All-Stars
Tommy Tanous Band

ELECTRONIC

All The Queens Men
Anti Jazz Raygun
Bakimono
DJ House
Euphonic
Lake Trout
Massed Gadgets
Maxwell Edison
Schism
The Spanking Melons
T.G. NOYES

EXPERIMENTAL

ACZ
Anti Jazz Raygun
Barefoot Nunus
The Basement Beats
Bentmen
Birdsongs of the Mesozoic
Ran Blake
Cosmic Orange
The Dark Matter Jazz Ensemble
Drum Army
Ken Field
Happy the Clown
Hopstep Underpants
Jeff Song and Lowbrow
Lippy Blappinclappy
Meredith Robot
OBE — Out of Band Experience
Orgy of Noise
The Poetress
Primatek
Rooster
SEE:SAW
71sunbeam
Sitar Tabla Power
Smokstik
Solo Misson
T.G. NOYES
Wet Paint Forever
Who's the Fat Guy
Woodshed Grunts

FOLK

Acousticity
Aeolian Kid
Agbekor Drum and Dance Society
The Angkor Cambodian Music and Dance Troupe
Apartment Three
Mary Arapov
Awful Tom and Less Moore
Banda Criolla
The Basement Beats
Curt Bessette
Boston City Limits
Brother Phil
Walter Buckingham
Cambridge Folk Orchestra
Douglas Clegg
Debby Rao
Jonathan Edwards
Rick Goldin
Greg Greenway
Lorraine and Bennett Hammond
I Guillari di Piazza
Iveria
The Rick Lee Trio
Lenahan
David Mallett
Bruce Marshall
Kate and Anna McGarrigle
Purple Martin
Stan Moeller and T.S. Baker
Bill Morrissey
Peter Mulvey
Northern Lights
Maddy Prior
Ranjana and the Nataraj Dancers
Rockin' Chair
Sally Rogers
Rosanne Cash
The Shaw Brothers
Ken Selcer and Somebody's Sister
Southern Rail
Steeleye Span
Seth Austen and Beverly Woods
Steve Tolley
T.S. Baker
Duncan Watt
Wet Paint Forever
Don White
White Mountain Bluegrass
Willie T.
Willie T. and Doctor X
Anna Whiteley
Jules Shear
Kathryn Tickell
Brandywine Singers
Lisa McCormick
The Beatroots
Alfie O'Shea
Alastair Mook
Tattoo
Lusitania Cultural Folklore Group
Gerasons
The Bavarian Brothers
John O'Leary and Vic Lalli
Watson Reid and Americana
Second Sun
Kristin Hersh

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The Bobs
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FUNK

Addison Groove Project
Alan and the Alligators
Art Steele Blues Band
The Beatroots
The Blue Men
The Board of Education
Boogie Knights
Booty
The Brian Walkley Band
Broms
Cecil Bigg
The Dancing Dogs
The Dave Howard Group
Decifunk
Ecstasy
Entrain
Fat Head
Fever...The Wrath of Polyester
Fish Bowl
Groovedog
Jacques Pardo and Cosmos Factor
Karl Denson's Tiny Universe
Living Daylights
Massed Gadgets
Masters of Rhythm
Matt Matheson Band
Millennium
Milo Z
Mr. Thing and the Professional Human Beings
New Image
Percy Hill
Planit Vito
Princes of Babylon
Rippopotamus
The Risk
Solo Misson
Solpatch
Soulwork
Superhoney
Swingin Johnsons
Robert Lee Teague
U-Nek Approach & the Nasty Luv Band
Uptown Sound
Vykki Vox
Who's the Fat Guy

GENERAL BUSINESS

Absolute
Aces Are Wild
Acme Big Band
Air and Strings
Airtight
Alan and the Alligators
Alizon
Allegro Chamber Players
All Spice Swing
Anti Jazz Raygun
Arbor Winds
George Aubin
Baby Grand
Mike Back
Bag Pipers Available
BaHa Brothers
Bay State Band
B.C. and Company
Beantown
Benjamin Sears & Bradford Conner
Big Payback
Blue Heaven
The Bombers
Booty
Brass Attack
Brass Force
Brassworks Quintet
The Brian Walkley Band
Ed Broms
Brother to Brother
Calliope
Caribbean Cruize Band
Russ Carlton
Carol Martin Band
Carousel
The Cartells
Celebration
Charisma
Chase
Classic Five Band
The Classiques
Colada
Colours
Colours
Culture Jam
The Curtis Knight Entertainment
Dave Burdett Orchestra
David Anthony Show
David Foster and the Shaboo All-Stars
Deuces Wild
Dezyne
Dick Johnson's Swing Shift
Didi Stewart & Friends
DJ Mike Amado
DJ Jeff Apotheker
DJ Jack Barros
DJ Mike Bullock
Doubleshot
Double Vision
Dreams
Drootin Brothers Band
Earthtunes
Easy Money
Escapade
Esquires
Excursion
Eye 2 Eye
Fine Line
First Street
Four Guys in Tuxes
Freddie and the Maybellines
Front Page Band
Full Circle
Full Circle
Full Effect
Full Spectrum Jazz
Funky White Hunkies
Gary and the Moodswingers
Geezer
Gilded Harps
Harp Players Available
Heist
High Times
Highway 101
Horizon
Horns in the House
Hot Blue Q
Hunky Dory
Hush
Invitation
Island Vibes
Jack Mack & the Heart Attack
Jazz/Folk Productions
Jerry Seeco Orchestra
Jet City
J.J. Reigns
JJ Reigns
Joey Canzano/The Man of Many Voices
The Joey Canzano Show
John Payne Band
The Johnson Brothers
Joy Ride
Juke
Bobby Justin
The J.V. Band
Kahootz
The Klassics
The Knights
Kolours
The Koolers
Krewe de Roux
William S. Landolfi
Limelite String Ensembles
Lyn and Jan DeBenedictis
Mainstreet
Mariachi Mexamerica
Mark Greel Band
Mark Herbert Band and Little Big Band
Matt Matheson Band
The Meltones
The Merrymakers
Metro
Michael Hennessey and Erica
Midnight Crew
Mike Dumas Band
Millennium
Mirage
Mirror Image
Mirth
The Mixed Bag
Modern Manners
Moment's Notice
Moonglow
Mystique
Nasty Habits
Neal Perry Band
The Neal Perry Orchestra
The New Horizon Orchestra
New Image
Night Rhythm
Night Rhythm
Nightshift
Night Shift
Nobody Named Al
On Line
Online Orchestra
On Stage Productions
Pendulum
A Perfect Blend
The Peter Hostage Band
Peter Partcek Blues Band
Pipe Dream
Planit Vito
Platform Soul
Player
Players
Poco Loco
Linda Ponte
Pop Musik
Positivity
Precision
Prestige
The Pubcrawlers
Pulse
Pure Fetish
Rapture
Rare Form
The Relics
Reminisce
Revels' Glen
Rick Charette and the Bubblegum Band
Ricochet
Russ Carlton Quartet
Shady Characters
Sharp Cats
The Shifters
Shine
Showtime
Sizzle
Soho
Something Cool/Karen Cameron
Songkeepers Cabaret
Soul City
Soul Kitchen
Soul of Boston
Southern Rail
Spellbinders
SRO
Stage Door Canteen
Stan Strickland and Ascension
Stardust
Starstruck
Steve Smith and the Nakeds
Streamline
Studio C
Sure Fire
Sweet Desire
Swingin Johnsons
Robert Lee Teague
Tommy Tutone
The Touch
Tuxedo Junction
24 Karat Funk
24-7
Untouchables
Uptown Revival
Uptown Sound
Urban Renewal Band
Al Vega
Vic Paul Express
The Visitors
Vital Signs
Widdershin
Windsong
Zaitchik Brothers Band
Mike Zaitchik

JAZZ

Acme Big Band
Acoustic Alligators
Acousticity
ACZ
Addison Groove Project
Alan and the Alligators
Apartment Three
Atlantic Saxophone Quartet
Awful Tom and Less Moore
The Back Bay Rhythm Makers
Kalmán Balogh
Bambule
Barbeque Brass
Patricia Barber
The Basement Beats
Basic Blue
B.C. and Company
The Beatroots
Jerry Bergonzi
Billy Novick and Shades of Swing
Brian Blade
Ran Blake
Carla Bley
The Blue Guitar Devils Gonzo Orchestra
The Blue Men
Blues Wagon
Boston Jazz Orchestra
Paul Bourgelais
The Brian Walkley Band
Dee Dee Bridgewater
Bill Bruford
Betty Buckley
Gary Burton
Donna Byrne
Don Byron
Carl Smitty Smooth Group
Center Stage
The Centurian Duo
Cero/Stein Trio
The Charles River Stompers
Charlie Kohlhase Quintet
Chris Taylor Trio
Circe Miller Quartet
Cool Times Trio Featuring Henley Douglas, Jr.
Larry Coryell
Count Basie Orchestra
Craig Ball Orchestras
The Dancing Dogs
Eddie Daniels
Dan Moretti and Brasilia
The Dark Matter Jazz Ensemble
Dave Elvin Combo
The Dave Howard Group
Ray DeMarco
Al Di Meola
Downtown Jazz Orchestra
Duke Ellington Orchestra
Dukes of Dixieland
Ecstasy
Ed Harlow Trio, Quartet or Sextet
Edu Tancredi y Bandon 33
El Eco
Kurt Elling
Equal Rites
Kevin Eubanks
Fathead
Michael Feinstein
Marcia Guntzel Feldman
Five on Five
Four on Four
Fringe
Full Spectrum Jazz
Kenny Garrett
G. Andrew Maness Group
Gray Foxxx
Greg Abate Jazz Quintet
Guy Van Duser and Billy Novick
Happy Feet
Alvin Yougblood Hart
Isaac Hayes
Roy Haynes
Heath Brothers
Jimmy Heath
Heavy Metal Horns
Steve Hershman
Hot Blue Q
Charlie Hunter
Mark Isham
Issi Rosen
Jazz Mandolin Project
Jazz Pops Ensemble
The Jeff Song Group
Jesse
Joan Watson-Jones Jazz Ensemble
The Joe Delaney Group
John Lockwood Band
Leroy Jones
Karl Denson's Tiny Universe
Eartha Kitt
Klezperanto
Steve Lacy
William S. Landolfi
Left Coast Jazz Band
John Lewis
Ramsey Lewis
Limelite String Ensembles
Louis Armstrong Centennial Celebration
Made in the Shade
Kevin Mahogany
Herbie Mann
Alanna Manning
Bevon Manson
Eric Marienthal
Mark Harvey Group
Branford Marsalis
Keiko Matsui
Matt Glaser Quintet
Matt Matheson Band
Lyle Mays
Christian McBride
McDaniels/Coltrane
John McLaughlin
Memorial Bridge All-Stars
Pat Metheny
Mike Mele Trio
Mike Turk Jazz Harmonica
Miles Donahue Jazz
Millennium
Nana Mouskouri
Myanna
Night and Day
Tiger Okoshi
John Patitucci
Danilo Perez
The Peter Hostage Band
Phill Argyris Quartet
Phillip Hamilton Group
Phil Steffen Jazz Guitar
Raccoon Beach
Joshua Redman
Henrietta Robinson
Sonny Rollins
Marc Rossi
Sam Davis Trio
Lalo Schifrin
John Scofield
Sherrie Maricle and Diva
Shine
Nat Simkins
Nina Simone
Sitar Tabla Power
Skip Smith
Solo Misson
Solpatch
Something Cool/Karen Cameron
Soul Savvy
Sounds of Satin
Stage Door Canteen
Stan Strickland and Ascension
Steve Hershman Solo Pianist
Sticky Skillet Swing Orchestra
The Swing Doctors
Swingin' Saxes and Co.
Scott Sykes
Robert Lee Teague

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Yellow Jackets

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Art Steele Blues Band
Balaton
Bambule
Banda Criolla
The Dave Howard Group
Edu Tancredi y Bandon 33
El Arte Flamenco
Fiesta Connection
Greg Abate Jazz Quintet
Grupo Fantasia
Hot Blue Q
Inca Son
José Gonzalez Criollo Classico
Kalimba
Kilombo Mambo
Kilombo Mambo Band
La Seccion del Sabor
Los Changos
Mango Blue
Mariachi Mexamerica
Danilo Perez
Rumba'NaMa
Sabor Latino
Sol Y Canto
Sonabo
Sunsteel
Tequila
Tropical Sound
Victor Mendoza Latin Jazz Sextet
Viva Quetzal

METAL

Bane of Existence
Candy Striper Death Orgy
Eulogy XL
Fish Bowl
Gangsta Bitch Barbie
Grudge Fuckie Grudge F!!ck
Johnny and the Jumper Cables
Meat Machine
Nemisis
Purr
Ravage
Rumble
Sam Black Church
7th Rail Crew
Strict 9
Suicide Contest
Temptress
Vengance in Blood

OLDIES

Absolute
Alabama Frank and the Not From Dixie Band
Avenue X
Baby Grand
Mike Back
Blue Monday
The Blue Notes
Blue Suede Boppers
Bobby G. and the Band
Classic Five Band
Class of '66
The Corvettes
Danny and the Juniors (featuring Joe Terry)
Dave B. and His Hot Shots
Easy Money
Eric Norwhal and the Blue Manatees
Four Guys in Tuxes
Freddie and the Maybellines
Front Page Band
Joan Goodman

Gray Foxxx
JJ Reigns
Joey Canzano/The Man of Many Voices
Bobby Justin
The Kingsmen
The Klassics
Lil' Paul
Little Joe Cook and the Thrillers
Magic Mose & His Royal Rockers, Featuring "Blind Sam"
The Marvellettes
Nik & the Nice Guys
Pastelles
Linda Ponte
The Rat Pack
Senders
Shama Lama
The Shifters
Shine
Something Cool/Karen Cameron
Soul City
Spellbinders
SRO
Steppin' Up
Swingin Johnsons
Tattoo
Perry Lee Tavares
Tommy Tutone
Vital Signs

PUNK

The Amazing Crowns
Boballo
The Broken Toys
Caged Heat
Chanticleer
Chin Strap
Cosmic Orange
Eff Word
Eulogy XL
The Flux
Gage
Gein and the Graverobbers
Ghoul Squad
Heidi
The Jonee Earthquake Band
Meat Depressed
Meat Machine
MINIWATT
My Own Worst Enemey
No Regret
Orange Island
Purr
Roma
Seventh
7th Rail Crew
Stinkin' Lincolns
Suspect Device
Temptress
The Time Beings
Upper Hand
Wide Iris

RAP/HIP-HOP

DJ Eddie Ed
DJ Rip Hernandez
Dunjen
Ed O.G.
Fathead
Fat Head
Gage
Krumbsnatcha
Lords of Illusion
Master Jay
Mr. Lif
Nightcrawlers
The Poetress
Princes of Babylon

REGGAE/SKA

The Allstonians
The Amazing Crowns
Anthem
The Beatroots
Beat Soup
Bim Skala Bim
Bim Skala Bim
The Black Rebels
The Boogaloo Swamis
Branches Steel Band
Buckwheat Zydeco
Calypso Hurricane
Caribbean Cruize Band
Caribbean Heat Wave
C.J. Chenier and the Red Hot Louisiana Band
The Crawdad Wranglers
Culture Jam
The Dancing Dogs
Danny Tucker and the Vibe Tribe
Divercity with Jack Lee
DJ Eddie Ed
DJ Rip Hernandez
Dub Station
El Eco
El Mariachi Mexamerica
Entrain
Equal Rites
Happy Campers
Hot Like Fire
Ilabash
Island Vibes
Jah Spirit
Jamm Down
Joint Chiefs
Kolours
Krewe de Roux
Lady Venus
Magic of Steele
Master Jay
Mendes Brothers
Mentos and New Horizon
Metro Steel Orchestra
Vern Mon
Mystic Jammers
Nathan and the Zydeco Cha Chas
96 Degrees
Nuru Multicultural Percussionists
One People
Poco Loco
The Pressure Cooker
Real Steel
Reggae Cafe
Rolly Gray and Sunfire
Skunk
Steady Earnest
Sunsteel
Swamp Thing
Sweet Mary Jane
Tropical Power
Wildest Dreams
Yea Reggae

ROCK: COVER

Absolute
Acoustic Alligators
Alabama Frank and the Not From Dixie Band
Alan and the Alligators
Alizon
Alligator Sister
Aston
Awakening Stick
Baby Grand
Back 2 Back
badboxx
Bad Romeo
BaHa Brothers
Bald Walter
Bark Like A Dog
The Barn Owls
Basic Blue
B.C. and Company
Best Kept Secret
Big Payback
Black & White
Blackjack
Blockhead
The Blushing Brides
Bobby G. and the Band
Body and Soul
Brass Attack
Tom Bruhl
Brummer Tuthill
B. St. Bombers
Buckners
Calliope
Cape Fear
Capt. Vince Shazam and the Surf Patrol
Catch 22
Catunes
Chasers
Cheap Voova
Class of '66
The Clique
Clutch Grabwell
Code 51
The Corvairs
Crossroads
Cruise Control
C60
The Curtis Knight Band
Dajour
Jimmy D'Angelo
Dazey Mayhem
Dazzle
Deuces Wild
Dezyne
Dirty Deeds
Double Edge
Doubleshot
Double Trouble
Double Vision
Down and Dirty
Dreams
Earwhig
Eight to the Bar
El Loco
Thom Enright
Equitone
Eric Norwhal and the Blue Manatees
Esquires
Exit Laughing
Eye 2 Eye
Fat Angus
The Fat City Band
Fat Daddy
Fathead
Felix Brown
Figure Four
Fine Line
Foreplay
Four on the Floor
Freddie and the Maybellines
Full Circle
Full Effect
The Goods
The Grabb Brothers
The Grabb Brothers
The Grabb Brothers
Grand Larceny
The Hangovers
Hard Drive
Heaven St
Horizon
Hunky Dory
The Hype
Idiot Box
Impact
The Installers
Into Oblivion
Jack Mack & the Heart Attack
Jade
Jasper James
Jerry Seeco Orchestra
Jet City
J.J. Reigns
JJ Reigns
The JKS Band
Joe Ceasar
Joey Scott and the Connection
Johnny Girouard Band
Johnny Ray Band
John Payne Band
Jokers Wild
Joy Ride
The Klassics
Chilly Kurtz
William S. Landolfi
Lazy Lightning
Legit
The Lori Brooks Band
Lyn and Jan DeBenedictis
M-80
Marsels
The Marsels
Masters of Rhythm
Mr. Clark
Mr. Slate
Modern Manners
Most Wanted
Mystik Moon
The New Horizon Orchestra
Nightrain
Nightshift
Nik & the Nice Guys
Not for Nothin'
No Warning
On Kee
Overdrive
Pat Ryan and Aston
Pipe Dream
Plaid Daddy
Planit Vito

Player
Poco Loco
Pop Musik
Positivity
Precision
Prentice Hill Band
Primatek
Prince of Dark
Project Phoenix
PT-73
The Pubcrawlers
Pure Fetish
The Purge
Rare Form
Real Deal
Red White and Blues
The Relics
Reminisce
Rhumboogie
Rock-a-Blues
Rockin' Chair
Roxie
Rubber Moose
Sam I Am
Scarlett
Second Avenue
Second Story
Second Wind
Seven Times
Seven Times
Shady Characters
The Shag-adellics
Sharp Cats
The Shelley Winters Project
The Shifters
Shine
Shot in the Dark
Showtime
Similar Jones
Six Shot Brody
Sleepwalkers
Sound Investment
Spellbinders
Spike
Spunky Monkey
Squelch
Stardust
Julie Stephens
Steppin' Up
Steve Smith and the Nakeds
Stinkin' Lincolns
Sum X-4
Superstar
Sure Fire
Surfing the Soul
Sweet Desire
Sweet Surrender
Tadpole
Perry Lee Tavares
Those Guyz
Tina and the Bad Boys
24-7
Two Much Fun
Uptown Sound
Vegas Shakes
The Visitors
Voltage Brothers
Vykki Vox
What Matters
Wicked Peach
Willie T.
Witness
Zinz & Burke

ROCK: ORIGINAL

The Accidentally Wonderful
Acoustic Alligators
Addison Groove Project
Agona Hardison Band
Alabama Frank and the Not From Dixie
Band
Alia
Alizon
The Aliens
All The Queens Men
The Amazing Crowns
American Roadhouse Band
Anti Jazz Raygun
Apartment Three
Apple Scruffs
Asa Brebner and Friends
Astral Warriors
Awakening Stick
AWSOM50
badboxx
The Banjo Spiders
Barrett's Mill
Robby Barton
Basic Blue
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All Star Modeling & Talent Scout - 115 Summit Ave., Boston, MA 02150. Works with models and singers, handles major-label work. Send picture and résumé. Call Ron Lovely, (617) 266-5040 or (800) 434-5966.
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http://www.allstarmusic.net

ARC Productions - 675 VFW Parkway, Suite 262, Chesnut Hill, MA 02467 Spiritually oriented concerts, booking, and management. Call (617) 851-1749.
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Bill's Bar - 5 1/2 Landsdowne St., Boston, MA 02215. Talent buyers. Call Jeff Marshall, (617) 437-0117 between 2 and 4 p.m. on Monday and Wednesday.
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Bluelight Productions - Box 6666, Hamden, CT 06517. Books live music for various venues. Oldies, R&B, blues, and swing. Call Pamela Maritzer, (203) 458-1293.
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Creamer Management - 32 Oak Square Ave., Brighton, MA 02135. Books and manages original rock bands. Publicity and promotion. Call (617) 783-6308 or fax (617) 787-5992.
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Creative Entertainment - 44 Diauto Dr. Randolph, MA 02368 Books bands, DJs, soloists, orchestras, comedians, and entertainers for concerts, clubs, restaurants, wedding receptions, theme parties, conventions, and corporate events. Call Irene, (781) 986-2370.
ces1986@aol.com
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Cringe Productions - 325 Huntington Ave., No. 119, Boston, MA 02115. Booking and management. Call Sean McNally (617) 522-7775 or fax (617) 983-8488.
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Curtis International Associates - Boston Center for the Arts, 539 Tremont St., Boston, MA 02116. Manages name jazz and swing attractions, plus function bands for weddings and corporate parties. Call (781) 444-9900.
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Cuzin Richard Entertainment Associates - Box 4585, Portsmouth, NH 03802. Books dance bands, show bands, and comedy for halls, festivals, schools, weddings, concerts, and functions. Special-events and festivals consultant. Call (603) 436-8596.
events@cuzinrichard.com
http://www.cuzinrichard.com

Randy Deshaies - Marz Entertainment, Box 507, 304 Newbury St., Boston, MA 02115. Booking agent. Call Randy Deshaies, (877) 711-2899.
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Don Lassonde Agency - 79 Fisherville Rd., Concord, NH 03303-4149. Books all types of music acts, comedy, and variety acts for clubs, lounges, and private functions. Call Don Lassonde, (603) 224-2452.

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Gamelan Productions - 16 Farrington Ave., Allston, MA 02134. Booking, managing, and promotional services for all types of acts and all types of events. Call Andrew Stahl, (617) 254-4331.
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Golden Bough Productions-World Music - Golden Bough Productions, 112 Grant St., Lexington, MA 02420. Manages and books world-music bands: reggae, steel-drum, calypso, South American, Mexican mariachi, African, Celtic, blues, swing, bluegrass, Cajun, folk, and jazz bands. Booking concerts, concert series, festivals, schools, and clubs. Call Lucille Magliozzi, (781) 862-2905.
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Harmon-Marino Entertainment - 21A Cambridge Street, Burlington, MA 01803. Production and managemnt company specializing in live shows and comedy acts. Call (781) 273-5594.
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jpennycw@aol.com

Kanuba Music - Box 687, Stratham, NH 03885. Contact Duncan Watt. Call (603) 778-9123 or fax (603)297-4958.
superchunky@publicist.com
http://www.fastestmaintheworld.com/kanuba

McClain Management - Box 321, Epping, NH 03042. Booking for Mighty Sam McClain, Weeping Willie, and the Dave Keller Blues Band. Call or fax Brenda Brown, (603) 679-2986.
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Metro Concepts - 71 Armory St., Studio 3, Boston, MA 02119. Artist management, publicity, radio promotions, and street marketing for record labels and artists. Call (617) 522-9379.
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http://www.bostonmusicians.org

Northern Lights Management - Northern Lights Management, 437 Live Oak Loop NE, Albuquerque, NM 87122. Booking and artist representation for Lisa McCormick, David Mallett, Jonathan Edwards, and Northern Lights. Call Linda, (505) 856-7100 or fax (505) 856-2566.
nlightsmgt@aol.com
http://www.northernlightsmgt.com

Oakton Productions - 70 Allston St., Boston, MA 02134. Books cabaret for all venues. Call Benjamin Sears, (617) 254-1125.

Opus One Productions - Opus One Productions, 622 2nd Ave., Suite 650, Pittsburgh, PA 15219-2004. Call Mike Sanders, (412) 261-1399, or fax (412) 261-1396.
sanders@opusone.org
http://www.opusone.org

Ozz Management - Ozz Management, 23 Golden Dr., Northampton, MA 01062. Call David Osepowicz, (413) 586-8289.
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Patrick A. Downes & Associates - Representation to major labels. Publicity for groups and concerts. Call Patrick, (617) 524-3382.
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Phil Mayo & Company - Box 304, Bomoseen, VT 05732. Consultation and management services in all aspects of recording and distribution for songwriters, Christian artists, rock, pop, country, and blues bands. Develops marketing and strategy plans and Web sites. Call Phil Mayo, (802) 468-25[illegible].
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The Planetary Group, Ltd. - 368 Congress Street, 3rd Floor, Boston, MA 02210. Promotes local and national artists to college radio and commercial alternative radio. Publicity and merchandise fullfillment, graphic design, and street promotions. Call Adam Lewis, (617) 451-0444.
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rkelley283@aol.com
http://www.rainmakerpublicity.com/

Red Drum Music - Box 1999, Brookline, MA 02146. Management and booking for wedding and function bands. Specializes in Top 40, GB, and R&B. Call (617) 323-4100.
http://www.reddrummusic.com

Richard Roberti Productions - RJR Productions, Box 3554, Woonsocket, RI 02895. Books swing, Top 40, reggae, oldies bands, novelty acts, DJs, and karaoke. Call Richard J. Roberti, (401) 765-5487.
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Ron Stewart Agency - Box 28, North Scituate, MA 02060. Books alternative, rock, blues, and reggae for all venues. Call Ron Stewart, (781) 878-8661.

Russ Carlton Entertainment - Box 796, Natick, MA 01760. Books DJs, Top 40, GB, contemporary, classic hits, swing, jazz, ethnic, and traditional music acts for social and corporate functions, schools, and colleges. Convention planning and audio presentations. Call Russ, (508) 650-3464.

Select Entertainment Productions - 65 Clinton St., Malden, MA 02148. Booking, management, and promotional services for musical, comedy, adult entertainment, and variety acts. Call (781) 397-7447 or fax (781) 397-2479.
jack@select.com
http://www.selectent.com

Select Services Music - Select Services Music, Box 19655, Johnston, RI 02915. All genres of music for all occasions. Call (401) 934-3331.
selectsue@bungo.com

Thistle Productions - Box 479, Northborough, MA 01532-0479. Recording artists management. Call Joseph F. McPhee Jr., (508) 393-3418 or fax (508) 393-4824.

Toni Bianco Entertainment - Box 887, Marshfield, MA 02050. Books all types of entertainment for functions, colleges, and special events. Special department for weddings. Call (781) 934-2188 or (617) 479-8566.
tonimusic@aol.com

Top Fuel Productions - 8 Tanglewood Dr., Newton, NH 03858. Call Eric Paone, (603) 382-8041.
csdoband@aol.net
http://www.csdo.net

T.S.R. Productions - 3 Marston Way, Hampton, NH 03842. Promotion and management for original rock bands. Call Ralph Fatello, (603) 926-4668.

Twisted Rico Management - Twisted Rico Management, 1112 Boylston Street, Suite 314, Boston, MA 02215. Full-service management and booking company with independent record label. Call Steve Riccardo, (781) 279-3312.
steev@twistedrico.com
http://www.twistedrico.com

Willow Entertainment Agency - 13 Haviland St., Boston, MA 02115. Manages jazz and contemporary solo artists and bands. Booking concerts, clubs, functions, festivals, and corporate events. Call (617) 421-9336 or fax (617) 267-7722.
cory@willow-entertainment.com
http://www.willow-entertainment.com

Wilson Stevens Productions - 13 Braeburn Rd., Chelmsford, MA 01824. Specializes in weddings, functions, and bar mitzvahs. Call (978) 256-0360.
cathy@wilsonstevens.com
http://www.wilsonstevens.com

World Class Entertainers - Box 523, Bridgewater, MA 02324. Booking. Call (800) 682-5544 or (508) 697-5158, or fax (508) 697-4068.
mbull33122@aol.com

Disc jockeys

American Mobile Sound - Box 821, Carver, MA 02330. DJ's spin top 40, dance, oldies, and rock. Call David Santos, (508) 946-6099.

American Music Company - Box 365767, Hyde Park, MA 02136. For all occasions. Band samples welcome. Call Jim Fiumedora, (617) 361-6284.

B&T Productions - 186 Old Turnpike Rd., Nottingham, NH 03290. Disc jockey specializing in dance music. Call David Boucher, (603) 942-8525.
nhdirect@tiac.net

Best of New Hampshire Disc Jockeys - Call David Alemian, (800) 365-2721.
dalemian@aol.com

Boston Party Makers - Box 72, Worcester, MA 01602. DJs, bands, and vocalists for weddings, college events, children's entertainment, and all occasions; karaoke and lighting available. Call Mark Bloomstein, (800) 649-7774.
bpmakers@aol.com
http://www.bostonpartymakers.baweb.com

Douglas Bounds - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. A DJ with 15 years' experience. Call (603) 436-8596.
crea@nh.ultranet.com
http://www.nh.ultranet.com/~crea

Tom Bruhl - 420 N. Main St., Raynham, MA 02767. Solo artist and DJ, specializing in weddings and special functions. Call (508) 828-6996.

C&S Sound - 77 Clubhouse Dr., Leominster, MA 01453. DJs and recording studio. Rock, oldies, blues, and R&B. Call Sonny Levine, (978) 534-6284.
sonny@tiac.net
http://members.delphi.com/djsonnyj/

Cat's Voice DJ Service - 114 Kennebunk Pond Rd., Lyman, ME 04002. General business. Call Tom Reeves, (877)-UNE-DADJ or (207) 499-7546.
catreeves@cybertours.com

Dick Coffin - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. DJ and impersonator. Call Don Lassonde, (603) 224-2452.

C&T Entertainment - 6 Ward St., Lynn, MA 01902. DJ and karaoke service for all occasions. Call Christie Connolly, (781) 599-7676.
c_entertainment@hotmail.com
http://www.centertainment.com

The Curtis Knight Entertainment - Box 5266, Billerica, MA 01822. DJ and karoake parties, and other events. Call (978) 667-8910, or hotline, (978) 667-6969.
dj@curtisknight.com
http://www.curtisknight.com

Curtis Knight's DJ and Karaoke - Box 5266, Billerica, MA 01822. DJ and karaoke services for nightclubs, restaurants, and private and corporate parties of any kind. Call (978) 667-8910.
curtis@curtisknight.com
http://www.curtisknight.com

Dick Coffin, DJ and Impersonator - Southcoast Entertainment Agency, Box 7026, Somerset, MA 02726. One-man show. Call Sharron, (508) 679-6306 or (508) 679-0276.
seasharron@aol.com
http://www.tonight-line.com/southcoast.html

Bob Diesel (DJ) - Eye and Ear Entertainment, 47 Mechanic St., Suite 2, Lawrence, MA 01841. DJ spinning deep house, soul, R&B, funk, jazz, and disco classics. Also does remixes and music production. Call (978) 685-0280 or fax (978) 794-0259.
eyeandearentertainment@excite.com

Disc Jockeys U-Can-Afford - Box 365767, Hyde Park, MA 02136. DJs for all occasions; music from the '40s through the present. Call Jim Fiumedora, (617) 361-6284.

DJ Mike Amado - Entertainment Specialist, Box 523, Bridgewater, MA 02324. Weddings, bar mitzvahs, nightclubs, and social engagements. Call (800) 682-5544 or (508) 697-5158.
mbull33122@aol.com

DJ Jeff Apotheker - Entertainment Specialist, Box 523, Bridgewater, MA 02324. Weddings, bar mitzvahs, nightclubs, and other social engagements. Call (800) 682-5544 or (508) 697-5158, or fax (508) 697-4068.

DJ Jack Barros - Box 523, Bridgewater, MA 02324. Weddings, bar mitzvahs, nightclubs, and social engagements. Call (800) 682-5544 or (508) 697-5158.
mbull33122@aol.com

DJ Mike Bullock - Entertainment Specialist, Box 523, Bridgewater, MA 02324. Weddings, bar mitzvahs, nightclubs, and social engagements. Call (800) 682-5544 or (508) 697-5158.
mbull33122@aol.com

DJ Joe Cadillac - 116 Washington St., No. 36, Brighton, MA 02135. DJs spinning Euro, Top 40, alternative, and dance. Call Joseph Cadallic, (617) 787-8943.
jcadillic@att.net

DJ Eddie Ed - Eye and Ear Entertainment, 47 Mechanic St., Suite 2, Lawrence, MA 01841. Hip-hop, reggae, Latin freestyle, R&B, and house DJ. Call (978) 685-0280 or fax (978) 794-0259.
eyeandearentertainment@excite.com

DJ House - Eye and Ear Entertainment, 47 Mechanic St., Suite 2, Lawrence, MA 01841. Deep house. Call (978) 685-0280 or fax (978) 794-0259.
eyeandearentertainment@excite.com

DJ Nastee - 152 Clark Lane, Waltham, MA 02451. Rap, funk, scratch, and hip-hop. Record production and engineering from Boston to NYC. Call Miles Balgochian, (781) 891-1134.
abasses@gis.net
http://www.abasses.com/albey

DJ RedEye - Marz Entertainment, Box 507, 304 Newbury St., Boston, MA 02115. Tribal/hard House. Call Randy Deshaies, (877) 711-2899.
Bookings@marzentertainment.com
http://www.marzentertainment.com

DJ Rip Hernandez - Eye and Ear Entertainment, 47 Mechanic St., Suite 2, Lawrence, MA 01841. Latin freestyle, hip-hop, R&B, and reggae DJ. Call (978) 685-0280 or fax, (978) 794-0259.
eyeandearentertainment@excite.com

DJ Statik - Global house, Euro, and club music. Call Mark Richardson, (617) 512-3447.
mrichardson@tissueengineering.com

Duane Harden - Marz Entertainment, Box 507, 304 Newbury St., Boston, MA 02115. House and Trance. Call Randy Deshaies, (877) 711-2899.
Bookings@marzentertainment.com
http://www.marzentertainment.com

Maxwell Edison - Marz Entertainment, Box 507, 304 Newbury St., Boston, MA 02115. Soulful disco-house available for clubs, parties and raves. Call Randy Deshaies, (781) 848-9287.
randy@marzentertainment.com
http://www.marzentertainment.com

Entertainment Plus - Box 1006, Arlington, MA 02474-0020. DJ's for weddings, bar mitzvahs, anniversaries, corporate parties, and other occasions. Call Richard Boyajian, (781) 646-1408.

Geo, DJ & Karaoke - Music and Entertainment Services, 79 Fusherville Rd., Concord, NH 03303. DJ service. Call Don Lassonde, (603) 224-2452.

A Good Time DJ's - 264 N. Broadway, Salem, NH 03079. Professional DJs with personality. Call (603) 890-3866 or fax (603) 898-6100.

Hot Traxx - RJR Productions, Box 3554, Woonsocket, RI 02895. Laser video DJ show. Call Richard J. Roberti, (401) 765-5487.
http://www.prodj.com/pyramid/

Josh Divine - Marz Entertainment, Box 507, 304 Newbury St., Boston, MA 02115. Funky disco house. Call Randy Deshaies, (877) 711-2899.
Bookings@marzentertainment.com
http://www.marzentertainment.com

Lake Trout - Opus One Productions, 622 2nd Ave., Suite 650, Pittsburgh, PA 15219-2004. Organic fusion and live drum and bass. Call Mike Sanders, (412) 261-1399, or fax (412) 261-1396.
scott@opusone.org
http://www.opusone.org

Scott Langlois - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. More than 1000 shows of all types. Call (603) 436-8596.

The Madhatters - Russ Carlton Entertainment, Box 796, Natick, MA 01760. "Funtastic DJs." Call Russ, (508) 650-3464.
http://www.mad-hatters.com

Master Jay - Eye and Ear Entertainment, 47 Mechanic St., Suite 2, Lawrence, MA 01841. Reggae, hip-hop, and R&B DJ. Call (978) 685-0280 or fax (978) 794-0259.
eyeandearentertainment@excite.com

Papermoon and DJ Daredevil - Box 251, East Taunton, MA 02718. Varied musical style from classic and alternative rock to jazz and country. DJ Daredevil supplies hip-hop, rap, R&B, and dance. Call (508) 823-6223 or (508) 727-2173.
ellseed@earthlink.net

Pyramid Sounds - RJR Productions. Box 3554, Woonsocket, RI 02895. Karaoke DJ. Call Richard J. Roberti, (401) 765-5487.
http://www.prodj.com/pyramid/

Ron Reid - Cuzin Richard Entertainment Associates, Box 4585, Portsmouth, NH 03802. Fifteen years of experience playing functions. Call (603) 436-8596.

Rick's Good Time Karaoke - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303. Call Don Lassonde, (603) 224-2452.

Russ Carlton DJ - Russ Carlton Entertainment, Box 796, Natick, MA 01760. Full range of music. Call Russ (508) 650-3464.

SDJ's - 1841 River St., No. 3, Boston, MA 02136. DJ service. Call Stephen Johnnene, (617) 364-7570.
szjohnnene@aol.com

ShadowKings-DJ Kelvin & DJ Yahn - Marz Entertainment, Box 507, 304 Newbury St., Boston, MA 02115. Deep house. Call Randy Deshaies, (877) 711-2899.
Bookings@marzentertainment.com
http://www.marzentertainment.com

Skot Pare - Music Entertainment Services, 79 Fisherville Rd., Concord, NH 03303-4149. Call Don Lassonde, (603) 224-2452.

Ven - 78 Donald St., Apt. 2, Weymouth, MA 02188. Music for raves and dance parties. Call Steve, (781) 331-8559.
ven@musician.org
http://www.mp3.com/stevem

World Class Entertainers - Box 523, Bridgewater, MA 02324. Booking. Call (800) 682-5544 or (508) 697-5158, or fax (508) 697-4068.
mbull33122@aol.com

Studios

Arula Records - Arula Records, Box 332, Southbridge, MA 01550. Full-service 16-track recording studio. Mixdown to DAT, CD, and cassette. Complete MIDI/SMPTE and digital audio workstation facilities. Call Bill, (508) 248-1799.
arularec@aol.com

BAM Recording Studio - Box 549, Newmarket, NH 03857. Twenty-four track ADAT, digital editing and mastering, CD-R capability, two isolation booths, and a 17-foot vaulted-ceiling drum room. In New Hampshire's Seacoast Region. Call (603) 659-2828 or fax (603) 659-7807.
szeller@bamrecords.com
http://www.bamrecords.com

Bell Media - 8 Hollis St., Newton, MA 02458. Eight-track MIDI, video synchronization, video production, and cassette duplication. Call Joseph Bellomo, (617) 332-5639.

Big Sound - 40 Terminal St., Westbrook, ME 04092. Twenty-four-track analog recording, ADAT XT-20. Sonic solutions premastering. CDs, vinyl, graphic design, CD-ROM, and cassettes. Overnight accommodations. Call Joe, (207) 856-0228, or fax (207) 856-0220.
joeb@greatbigsound.com
http://www.greatbigsound.com

Big "T" Productions - Analog eight- and 16-track and digital 24 recording. All projects include engineer and production assistants. Space to rent for photography. Free consultation. Call Tony Schultz, (617) 773-9480.
bigtprod@earthlink.net
http://www.bigtproductions.com

Blue Planet Studio - 144 South Rd., East Swanzey, NH 03446-2602. CD mastering studio. Call Sean, (603) 352-3403.
info@bpstudio.com
http://www.bpstudio.com

Bob Cat Recording Studio - Box 2342, Seabrook, NH 03874. Twenty-four and 16-track analog and computer automated mix. 32- track Pro Tools, full MIDI system with SMPTE lockup, and digital signal processing. Wide range of guitars, basses, keyboards, percussion, and toys. Call (603) 394-7416.
bobcats@tiac.net

Boston Soundworks - 373 Trapelo Rd., Belmont, MA 02178. Sixteen-track, two-inch format studio. PA rentals, and rehearsal spaces available in Allston and Brighton. Call (617) 783-4251 or page (617) 362-0275.
belmont@belmontmusic.com
http://www.belmontmusic.com

C&S Sound - 77 Clubhouse Dr., Leominster, MA 01453. DJs and recording studio. Rock, oldies, blues, and R&B. Call Sonny Levine, (978) 534-6284.
sonny@tiac.net
http://members.delphi.com/djsonnyj/

Celebration Sounds - 25 Market St., Warren, RI 02885. Automated two-inch 24-track, DAT mixdown and editing, MIDI, recording courses, digital audio workstation, and cassette duplication. One-up CD. Call Cathy Correia, (401) 247-0218.
celebrationsnd@aol.com
http://www.celebrationsound.com

Cybersound - 115 Newbury St., Ste. 402, Boston, MA 02116. New England's largest MIDI production facility with digital editing, mastering, 24-track analog recording, and CD one/off. Specializing in dance remixes, trip-hop, and jungle. Home of Virtual Recordings. Call Perry Geyer, (617) 424-1062, or fax (617) 247-2921.
cybsound@tiac.net

Dieselwerks - Eye and Ear Entertainment, 47 Mechanic St., Suite 2, Lawrence, MA 01841. Remixing and music production. Call (978) 685-0280 or fax (978) 794-0259.
eyeandearentertainment@excite.com

Digital Bear Entertainment Company - Box 1142, Jamaica Plain, MA 02130. State-of-the-art digital recording studio. Call Jordan Tishler, (617) 522-4550.
info@digitalbear.com
http://www.digitalbear.com

Dobo Studios - 420 N. Main St., Raynham, MA 02767-1629. Specializes in musical production techniques. Unlimited number of tracks (Paris DAW), 24-bit-Apogee conversion full-production facility. Call Tom Bruhl, (508) 828-6996.
arpegio@mediaone.net

Dream Authority Recording - Box 444, Brattleboro, VT 05302. Eight-track recording studio. Call John Stout, (802) 257-8625.

Euphoria Sound - 90 Shirley Ave., Revere, MA 02151. Complete audio/video production facility and Web design (stream video). Automated audio mixing and non-linear audio editing. Also non-linear and linear video editing. Call Charles, (781) 284-9707.
nvi@tiac.net

5A Bosch Video and Multimedia Production - 460 High St., Medford, MA 02155. Full-service digital video production and postproduction. Specializing in music videos, live video projections, lighting, and special effects. Concert multimedia projection and video effects included. Call Fritz Bosch, (781) 393-5582.
f@boschvideo.com
http://www.boschvideo.com

The 4 Track Guy - 1 Carelton Square, Apt. 8, Bradford, MA 01835. Mobile recording studio. Live or demo recording service. CD master. I travel to you, one flat rate. Call Eric Rogers, (978) 374-2120.
pudgystem@hotmail.com

Goin' Mobile - Box 326, Brookline, MA 02446. Remote recording truck with a 24- and 32-track ADAT and DA88. Clients include Bim Skala Bim, Throwing Muses, and Bill Bruford's Earthworks. Rentals also available. Call Lonnie Bedell, (617) 232-7969.
lonnie@goin-mobile.com
http://www.goin-mobile.com

Headroom Studios - ExtraTerrestrial Discs, Box 230221, Boston, MA 02123. Vintage analog bleeps meet the modern digital bits via 24-Track Pro Tools, Acid, Adat, Arp, Moog and more. Call Bill T. Miller, (617) 542-5623.
http://www.billtmiller.com/headroom/

Hughes Audio Services, Ltd. - 5 Brook St., Derry, NH 03038. Multitrack recording, sound system rentals, live to four-track recording, live engineering, producing, arranging, and DJ services. Call (603) 432-0148.
APEsound@yahoo.com
http://www.homestead.com/audioengineering/home.html

Kashmir Recording - 2500 Main St., No. 204, Tewksbury, MA 01876. Sixteen-track analog. Call Bruce Bennett, (978) 658-0990, or fax (978) 988-1333.

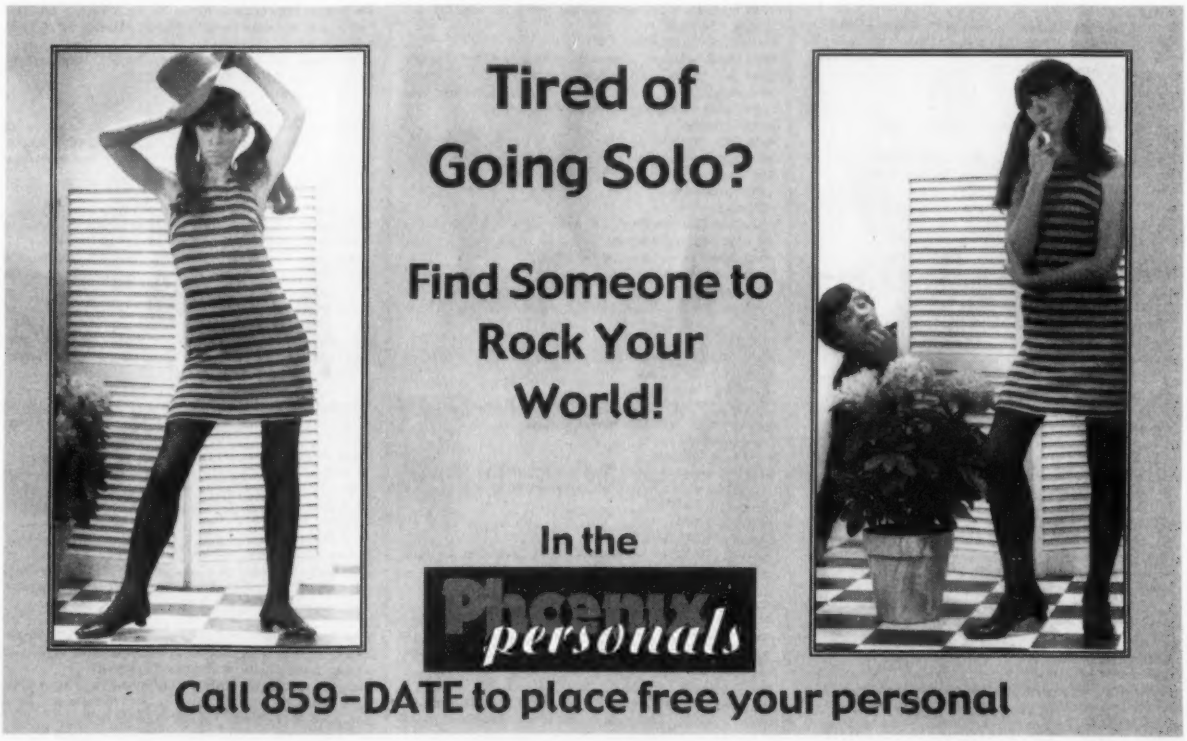
Le Studio - 715 Boylston St., Boston, MA 02116. Twenty-four-track two-inch analog, digital mixdown, digital mastering, video synchronization, and full MIDI production room. One-off CD capability. Call Sam Boroda, (617) 267-2825.
lestudio@ix.netcom.com

Long View Farm Studios - 30 Stoddard Rd., North Brookfield, MA 01535. Vintage consoles. Residential studio with full amenities. Non-residential packages available. Large soundstage room for live recording and rehearsal, plus analog tracking, and two 24-track analog studios. Call Bonnie Milner, (508) 867-7662.
lvf1@aol.com

MAD!-Time Productions - 100 Bartlett Ave., Arlington, MA 02476. Live concert and studio production. Music arranging, copying, and general music services. Call (781) 643-0976 or (781) 226-0059.

Music Five Complex - 66 Rte. 125, No. 5, Kingston, NH 03848. Rehearsal studios, guitar shop, PA, lighting rentals, and electronic repair. Call (603) 642-9955.

Music Meter TV Show - 15 Atlantic Ave., Apt. 1, Amesbury, MA 01913. Local cable show looking for original music acts of all types as potential guests. A free video of the broadcast will be offered to you. Call Al, (978) 388-3430.



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Music Mill Rehearsal Complex - Jct. Rts. 3 and I-495, Chelmsford, MA 01824. Large state-of-the-art rehearsal facility. Huge rooms; rent by month or day. Call (978) 251-7900 or (603) 588-6505.
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Newbury Sound - 1260 Boylston St., Boston, MA 02215. Automated two-inch 24-track analog and 24-bit digital ADAT recording. Pro tools. Sonic Solutions digital mastering. CD mastering. CD one-off. MIDI, and tube processing. Large room and grand piano. Call Ken Kanavos, (617) 267-4095.
newburysound@earthlink.net
http://www.newburysound.com

Northeastern Digital Recording, Inc. - 2 Hidden Meadow Lane, Southborough, MA 01772-1700. Professional compact-disc mastering services. Call Anne Shepard, (508) 481-9322 or fax (508) 624-6437.
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http://www.northeasterndigital.com

Notable Productions - 84 Franklin St., Watertown, MA 02172. Album production for multiple styles and production help for songwriters. Call Dan, (617) 924-1166.
notablebc@aol.com
http://www.notableproductions.net

Passion East Productions - Box 338, Norwell, MA 02061. Producer. Studio with musicians available. Call Yasko Kubota, (781) 659-3387.
paseast@aol.com

Rik Tinory Productions - Box 311, Cohasset, MA 02025. DAT mixdown, MIDI, CD and cassette duplication, 24-track, and audio and video soundtracking. Artists include Aerosmith, Pope John Paul II, the Taylor Bros. (w/James Taylor), Timothy Leary, Air Supply, and Tom Jones. Call or fax Rik Tinory, (781) 383-9494.
riktinory@aol.com
http://www.riktinory.com

Second Story Studio - Box 198, Boston, MA 02131. Digital 24-track, DAT or analog mixdown, musicians available, drum programming, jingle writing. Clients include the Coots, the Sky Blues, J Place Band, and Racky Thomas. Call Bill, (617) 325-0604.
theskyblues@aol.com

Solitude Productions - 100 Oakland Beach Ave., Warwick, RI 02889. Recording and production services. Call Dan Prata, (401) 739-5852.
http://www.solitudeproductions.net

Sonics - Box 428, 285 Main St., Boston, MA 02129. Studer two-inch 24-track analog recording and DA-88 24-track digital recording. Sony 1/4-inch two-track and Tascam DA-30. Outboard gear includes: Neve, Tube-Tech, Neumann, Summit, Urei, Telefunken, Altec, Lexicon, and ADL. Pro-Tools III digital editing system, Yamaha grand piano, and a MIDI setup. Call Henry, (617) 242-7484.

The Sound Studio - 76 Route 101A, Amherst, NH 03031. Thirty-two-track digital production facility. Features Studiomaster and Yamaha O2R. Call (603) 673-7400 or (888) 673-3313.

The Spare Room - Box 610, Bethelehem, NH 03574-0610. Project studio with 16-track Aleis ADAT digital and 32 MIDI track. Creates audio logos or "jingles." Call Mary Warren, (603) 869-3357.

The Studio - 45 Casco St., Portland, ME 04101-2978. Twenty-four-track recording studio. Call Tim Tierney, (207) 772-1222 or fax (207) 775-0448.
tim@thestudioportland.com
http://www.thestudioportland.com

Studio Dual - 10 Olde Fort Rd., Cape Elizabeth, ME 04107. Two-inch 24-track and 32-track digital studio featuring high-end vintage and collectable recording gear. Full MIDI complement, CD recording, and graphic design. Call (207) 799-8711.
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http://www.studiodual.com

Tan Hat Two-Track - Box 2595, Amherst, MA 01004-2595, or Box 201, Dunstable, MA 01827-0201. On location, live, direct-to-DAT, stereo digital recording. Concerts, clubs, recitals, parties, and small gigs. Call George Koumantzelis, (978) 454-1284 or (413) 586-5587.
aeolian_KID@hotmail.com
http://aeolian_kid.homestead.com/aeolianergonautics~main.html

Trod Nossel Recording - Box 57, Wallingford, CT 06492. Two-, eight-, 16-, and 24-track, pro tools. 24 BIT, digital and multi-track recording, CD and cassette duplication. Thousand-square-foot live room, Sony automated console, ADAT and DA-88 digital eight-, 16-, and 24-track machines. Two-track digital mixdown; Sound Designer digital mastering, editing, and CD cutting. Plus separate production suite for pro tools and mastering. Technical and career consulting, multi-track recording classes and production services. Call Richard Robinson, Tom Cavalier, or Edyth Mercier, (203) 269-4465.
info@trod-nossel.com
http://www.trod-nossel.com

Woolly Mammoth Sound - 1312 Boylston St., Boston, MA 02215. NeoTek elite console, twenty-four-track, two-inch analog recording, 32-track digital recording, Pro tools, ATR 102 mastering deck. Call David Minehan, (617) 450-9117.

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Advanced Lighting & Production Services - 65 Teed Dr., Randolph, MA 02368-4201. Rental, sales, and complete production services. Carries full line of Martin Intelligence Lighting. Call (781) 961-3066.
info@alpsweb.com
http://www.alpsweb.com

All Star Music Inc. - All Star Music, 115 Summit Ave., Boston, MA 02150. Talent scouts for female models and singers. Call Ron Lovely, (617) 266-5040 or (800) 434-5966.
ronblovely@aol.com
http://www.allstarmusic.net

Antonelli Music Center - 12 Main St., Medford, MA 02155. Lessons, sales, and service. Call (781) 395-8551.
ea145@cs.com

Arts & Entertainment Insurance - 210 Humphrey St., Marblehead, MA 01945. Full-replacement cost and worldwide coverage. Call Andrew McDonough, (781) 639-2723.
artent@aol.com
http://www.aeinsurance.com

ATS Corporation - Box 606, Avon, MA 02322. Complete rental service for sound equipment and musical instruments. Call (508) 583-4000.
http://www.ats-sound.com

Bay State Vintage Guitars - 295 Huntington Ave., No. 304, Boston, MA 02115. Sales, rentals, and service. Guitar and amp repair. Call (617) 267-6077.

Belmont Music Workshop - 373 Trapelo Rd., Belmont, MA 02478. Sales, rentals, lessons, and repairs on guitars, amps, and audio equipment. Rehearsal spaces. Call (617) 484-6938.
belmont@belmontmusic.com
http://www.belmontmusic.com

Bill's Music - 89 Foster St., Peabody, MA 02960 Acoustic and electric guitar, drum, and PA equipment sales and service. Call (978) 977-9141.

The Boston Rock & Roll Museum - 51 Pleasant St., No. 129, Malden, MA 02148. A virtual museum. Look up listings, biographies, photos, and logos of Boston bands. Call Mickey O'Halloran, (781) 324-4684.
mickeyo@dirtywater.com
http://www.dirtywater.com

Cambridge Music - 6 Hemenway St., Boston, MA 02115, and 1906 Mass Ave, Cambridge, MA 02140. Repairs and lessons in Cambridge; call (617) 491-5433. Guitars, amps, repairs, accessories, and lessons in Boston; call (617) 247-1747.
cambridgemusic@juno.com

Cambridge Violin Shop - 50 JFK St., Cambridge, MA 02138. Sales, rentals, and repairs of violins, violas, cellos, and bows. Call Germaine Carbury-Breau, (617) 492-4142.
violin500@yahoo.com
http://www.500violin.com

Cape Cod Audio - 14 Plant Rd., Hyannis, MA 02601. Pro audio, video, and musical instrument sales, rentals, and service. Call (508) 775-1710.

Catalano Public Relations - Box 665, Winchester, MA 01890-0965. Publicity for all styles of bands and entertainment-related companies. PR and image-consulting, press kit development, and media placements. Call Debbie, (781) 226-2378.
CatalanoPR@aol.com

Crystal Clear Audio - 100 Wampatuck Rd., Hingham, MA 02043. Live sound reinforcements, staging and lighting rentals and sales. Staging and production services. Crowd-control barricades. Call Bonnard Sage, (781) 749-4464.
bsage37981@aol.com

Curtis Knight's Sound & Lights - Box 5266 Billerica, MA 01822. Full production available with or without tech. Call (978) 667-8910.
sound@curtisknight.com
http://www.curtisknight.com

Daddy's Junky Music - 159-165 Mass Ave, Boston, MA 02115. Eighteen other stores in New England and New York. All kinds of used equipment and instruments. Repair, rental, and trade. Claims to be the largest dealer of used gear in the world. Call (617) 247-0909.
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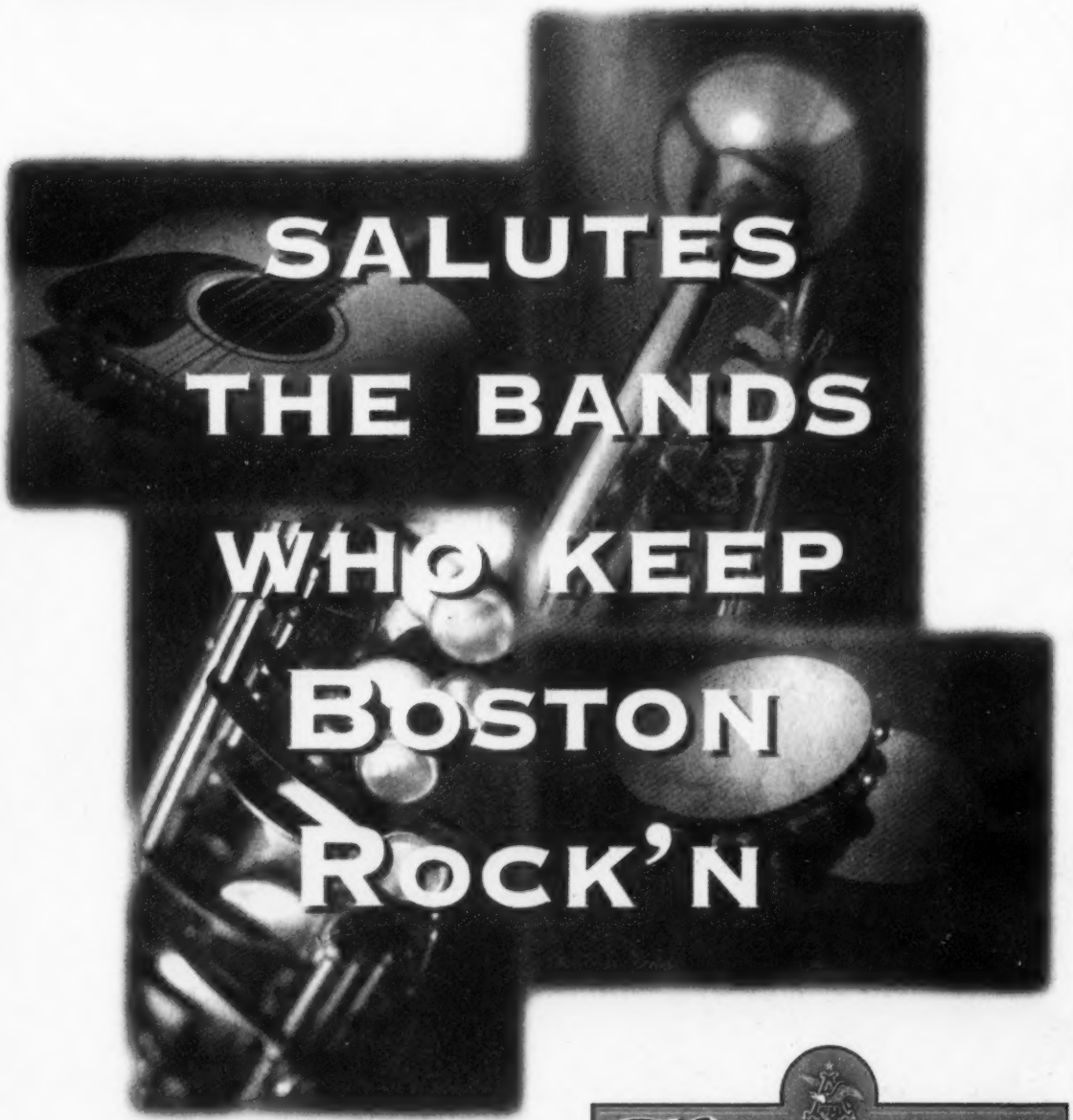

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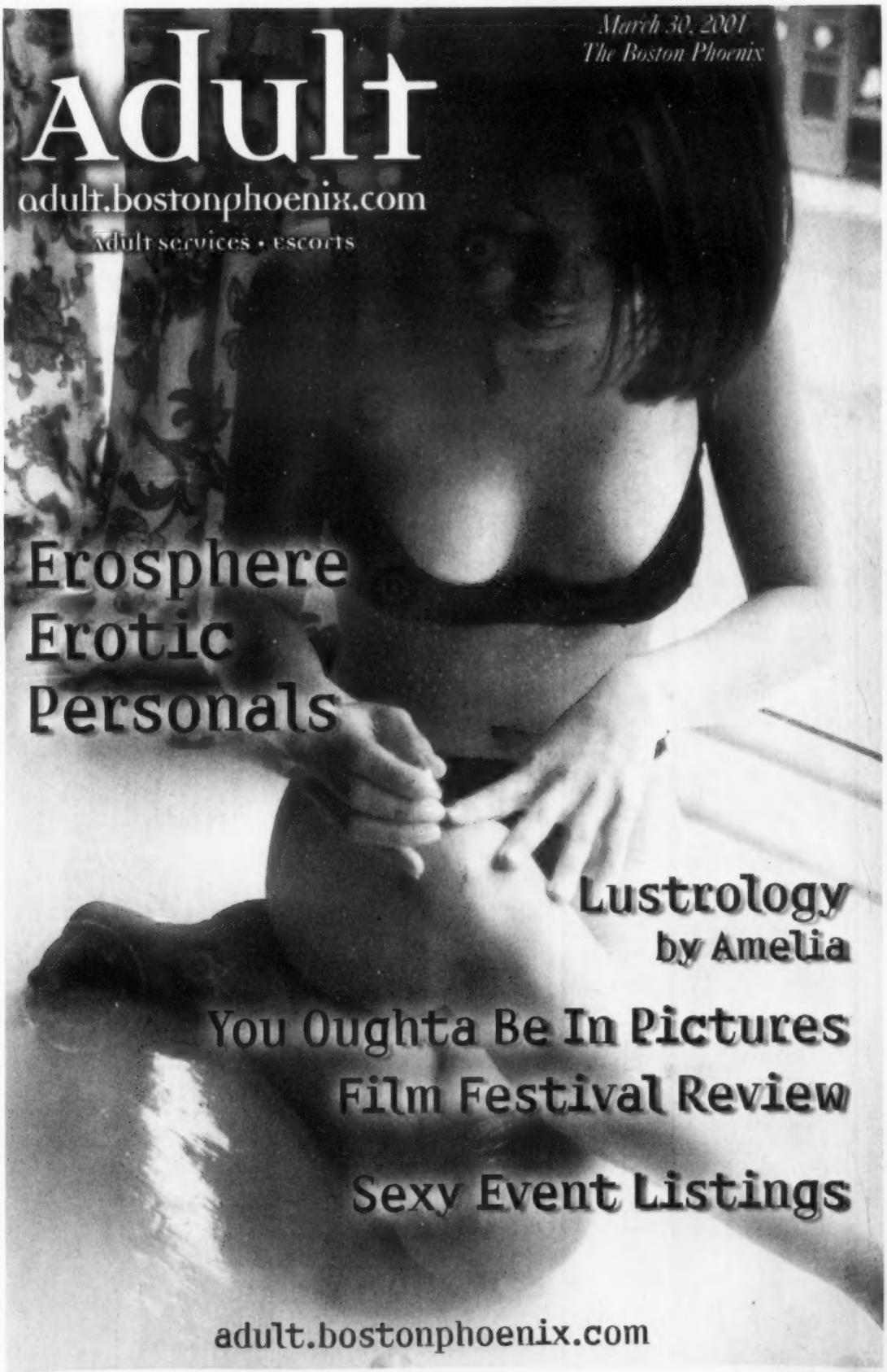

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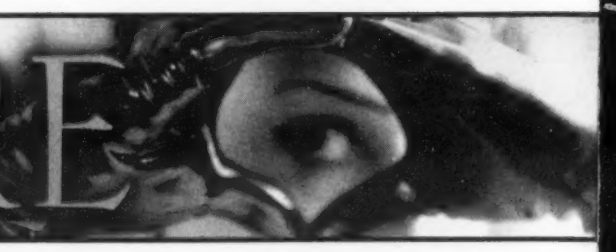

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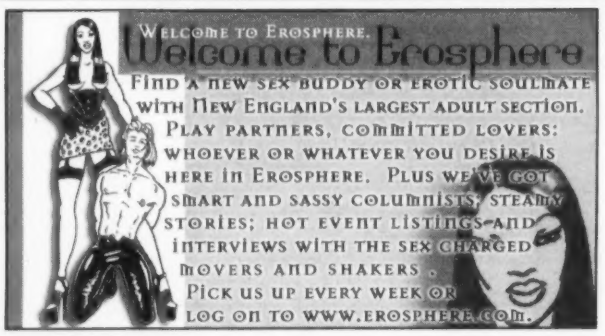
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A VERY HOT THREESOME

5'3", pretty, sexy, clever, intriguing hot WBiF with very handsome, talented hunk seeking hot bif for fabulous threesome, adventurous fun. ☎7334 (exp:04/19)

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SWF, 20s, red hair, blue eyes, non-smoker seeks SWM, 25-35 into sex play, body worship and porn ☎7389 (exp:04/19)

ANAIS SEEKS HENRY

Looking for a match to your wit and sexual appetite? Smart, sexy, deviant SWF, 23, seeks SWM, 20-25, for intellectual eroticism. the tongue is a versatile tool and extensive verbal skills are a requirement. ☎6952 (exp: 04/19)

BAY WATCH BABE

Attached but not married SWF, 25, 5'1", blonde hair, blue eyes, 100lbs of hard body, very, very sexy, seeking hot muscle boys who will give me the attention I don't get at home. Inexperienced preferred. Let's play. ☎6523 (exp: 04/26)

BICURIOUS PLAYMATE

SWF, 35, brown/brown, curvaceous, seeks F 28-35 height/weight proportioned for casual, open-minded fun, fetishes and spanking. Serious inquiries only. ☎7396 (exp:04/19)

BLACK CAT

Beware when you see me coming down the street. SBF, early 40's, pretty eyes, seeks back alley hi-jinxs and more. Looking for hot, sexy M (race unimportant) for fun and conversation. ☎6531 (exp: 04/26)

BOUNCY, WARPED

and evil. SWF, 21, black hair, dark eyes, great chest, seeks SWF, 18+, with a busty and curvaceous figure for dom/sub action, spanking, porn and exhibitionism. ☎6928 (exp: 04/26)

CHOCOLATE DIVA

Sexy chocolate diva seeking the finer things in life, wants to be pamper and spoiled by a discreet businessman. Serious inquiries only. ☎6496 (exp: 04/19)

CURIOUS

Attractive SBF, early 20's, looking for single, attractive female's who are into having fun. ☎6380 (exp: 04/19)

DAMAGED GODDESS

Slightly damaged goddess, dancer's figure, in need of TLC seeks "unmarried", tall, dark & handsome knight, 30-45, for urban adventures, verbal jousting and magic carpet rides. ☎6494 (exp: 04/26)

DANCING BABE

Silly, witty SWF, red hair, green eyes, legs up to here, fabulous dancer seeks SWM, 20-35, with slender to average build, an introvert who wants to get out and have some fun. I'm into clubbing, dressing-up, ManRay. ☎6522 (exp: 04/26)

Attractive, adventurous bi female in search of same to party, play and travel. ☎7683 (exp 4/26)

DOMME GODDESS

Beautiful, busty BBW domina seeks secure, smart, sexy, sensitive slave (30+) to be collared, for training and pampering sessions. I am one to worship. ☎7401 (exp:04/19)

EXECUTIVE ORDER...

Extremely busty, full-figured 30 yo SBF ISO very successful CEO, Banker type businessman for bi-weekly or monthly arrangement. Nothing kinky here. Safe, sane, sensual, clean, discrete fun only. Please respond with work # ☎6740 (exp: 04/26)

EXOTIC FEMALE

Petite, stands 5'5", 115lbs. Mixed Asian/black looking for an exotic girl to enjoy my world. If you're that person, give me a call. ☎6750 (exp: 04/26)

EXPLORE POSSIBILITIES

DWF, late-blooming, cute, slim, well-read, imaginative, red-head, wild woman, young 40s. Seeks humorous, intelligent, lively, open-mined altruistic male, 45-60. ☎7332 (exp:04/19)

EXTREMELY

Generous successful Northern Massachusetts couple wish to help college students You will be an athletic woman age 18-24. You need to be well educated and well dressed. ☎4228 (exp05/04)

GODDESS ACCEPTING SUPPLICANTS

The mistress you have dreamed of has openings for a deserving few. Young, but experienced; Firm, but kind. She offers youth, beauty, wit, sensuality and sanity in helping you explore your limits. I am everything I claim to be. The sincere and earnest are the only pupils that will be considered. ☎7689 (exp 4/26)

HAPPY BUT TIRED! I am a SWF who is giving my boyfriend of 10 years permission to play (he's insatiable!). I would like to find him an attractive woman or couple with straight male. He is 5'11", bl/br, 185 lbs and very handsome, hung and horny. Race and age not important (he's 38). We live in Southeastern New England. ☎7693 (exp: 5/31)

HELP ME!

Very sexy, pretty, petite MWF, needs help with oral fantasy. Husband will be participating. Be muscular, straight and for real. ☎7029 (exp: 04/26)

HIGH MAINTENANCE

Mistress/kept woman - Attractive (glamorous) SWF 36 y.o. who is salacious, seductive & well-educated seeks classy, generous, older gentleman for intellectual conversation, intimate exchange, etc., etc.. ☎7685 (exp 4/26)

Hot, voluptuous, busty, Italian, dominatrix mistress has what you need for stress relief. ☎4468 (exp: 04/19)

I AM: 26, bisexual, black-haired blue-eyed ex-model; demanding of intellectual passion, insatiable sexual desires and endless curiosity. Not interested in SM, but more than willing to experiment with any and all other sexual cravings. You be: couple/group, bi-sexual women, straight men; attractive and well-endowed, intelligent, fearless, sensually and sexually curious, passionate, D/D free. Wild fantasies, endless evenings/days filled with naked pleasure, open and straight-forward communication, mutual respect and admiration for all things beautiful-have these, and we'll get along just fine. ☎7333 (exp:04/19)

JUST FUN

SWF, 21, seeks fun, outgoing M, 20-35, who likes to go out clubbing and has a good sense of humor. Must be short, athletic and well-built everywhere. Open to long-term relationship. N/S, N/D, social drinker OK. ☎6529 (exp: 04/26)

PAMPER ME

Sweet, discreet, pretty blonde, full figured, tan body would enjoy a quiet, mutually beneficial encounter with a classy Cape Cod or South Shore mature businessman. ☎6495 (exp: 04/19)

LADIES' TEA

Ladies looking for an upscale, sensuous environment to meet and interact with couples and other singles are invited to join The Black Key Club. ☎7504 (exp: 06/07)

MAID SERVICE

I am a lifestyle Dominant Female offering one of my personal male slaves to an aggressive Woman for domestic servitude. Duties include cleaning, scrubbing floors, bathroom cleaning and other household chores. Prefer a Dominant Woman who understands Her true position of authority. ☎6907 (exp: 05/10)

MWF, 31 years old, brown hair, brown eyes, 5'7", 135lbs, interested in males or females, 25-45, for extra-curricular fun & friendship. ☎6483 (exp: 05/10)

PRETTY FEMALE

Sultry brunette seeks single, mature male who is financially secure, open-minded, likes to pamper, and seeks a companion plus. ☎7871 (exp: 5/10)

SEEKING FUN HUNKS

Sensual brunette, 35, 5'2", curvy figure, brown eyes seeks big strong boy toy to play with. I'm looking for a SWM, 30-45, open-minded, sexual and socially creative, smart, honest and sincere for a no-strings relationship. ☎7872 (exp: 5/10)

SENSUOUS AND SEXY

Fun-loving, attractive, long blond hair, petite, hourglass figure seeks financially secure, kind, business executive type for mutually, beneficial relationship. Please be serious-minded, clean and discreet. ☎7702 (exp:05/10)

SEXY BLONDE TV

I like sexy clothes, sexy people, and sexy times. I am in search of a male or female or male/female, to treat me the way a queen should be worshiped. ☎7404 (exp: 04/26)

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Ahhh, coming into Aries, Lustrologist's very own sign. Having been accused of being hopelessly self-absorbed in the past, Lustrologist says, "Well, if you've got it, flaunt it!" How do *you* get along with Aries?

aries: Aries with Aries, very dangerous! So dangerous, in fact, that such pairings generally blow-up before they even begin!

taurus: Taurus with Aries, you think you can keep her occupied with the transcendent sex, but, watch out, Aries needs to have her mind engaged too.

gemini: Your sleight of hand can only work for so long' if she isn't on to you, she'll soon find you just plain irritating.

cancer: Aries is charmed by your nesting instinct, but once she's started entertaining herself, you'll be left in the dust.

leo: Now here's a firey pair made in heaven... or is that hell? Sometimes it's hard to know the difference.

virgo: Your apparent innocence makes her think she's superior.. but in the end it's your stubbornness that keeps her at bay.

libra: Kept at arm's length your compatibility is incomparable... but neither of you can handle the rough terrain up close.

scorpio: Ah, the only sign that can intimidate an Aries. Your rampant sexuality is unparalleled.

sagittarius: Your inscrutibility is endlessly fascinating to the Aries... how long can you keep it up?

capricorn: Keep your distance and she'll remain engaged, but let down your guard and boredom sets in.

aquarius: Aquarians leave the Aries strangely unaffected... which is really quite an accomplishment. Consider yourself lucky!

pisces: Ever try to catch a fish with your bare hands? Aries can play this game indefinitely.

Never play with matches

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To register contact: Grand Opening! 318 Harvard St., Suite 32 Arcade Bldg, Coolidge Corner Brookline (617)731-2626 www.grandopening.com

SEXY SAGITTARIUS
With great hands. SWF, 28, blonde/emerald green eyes who's smart, quirky, and playful seeks SWF, 22-35, slender, 5'5+ for spankings; long-term or casual relationship. ☎7392 (exp:04/19)

SEXY SCORPIO
SWF, 23, green eyes, seductive, dominant and aggressive with a fantastic butt seeks a submissive and perverted SWM, 20-35, 6'+. Leo's a plus for erotic dancing in the clubs and in the dark. ☎6933 (exp: 04/19)

SPOIL ME
Hi I'm a 19 year old native American girl who would love to be spoiled by a professional older gentleman. ☎7662 (exp 5/10)

STYGIAN FAERIE
22 year old Diminutive & buxom satyr seeks gentle shadow for frequent torment. Gender and age not important, but must have feminine attributes and a young spirit. Adores corsets, velvet, leather, & vinyl. Play with me, cause my wings to twitch! ☎6908 (exp: 05/10)

TANTRA
Mistress Tantrika is interviewing supplicants. Well versed in energy in the settled arts, she will dominant you; mind, body and spirit. ☎6372 (exp: 05/10)

TO DO OR BE DONE?
Mid-30s, BiF hungry for uninhibited F partner to explore appetites of the mind and body. I'm polymorphously perverse, can't decide whether I need an adorable, yielding young thing to exploit, or a strong confident top to channel my adventurous kinks. Agility of intellect and body attract me; I'm partial to petite, athletic women (but open to all possibilities). ☎7663 (04/19)

WICKED SENSUAL
Love wanted. SWF, 27, brown hair/eyes scorpio. I'm a total package: wanton, creative and romantic, I'm looking for a slender SF, 21-35, who is intelligent and creative and into SM/BD, fetish and kinky play. I can be seduced with raspberries; what about you? ☎7388 (exp:04/19)

WINTER IN NEW ENGLAND
Woman seeking another woman between the ages of 45-55 to have fun with. Likes romance, music, movies, candlelight diners, and who likes to laugh a lot. ☎7321 (exp: 05/10)

YES MA'AM!!
How often have you said that? Beautiful domina is interested in teaching strict obedience, slave training and body worship to the curious submissives. ☎7870 (exp: 5/10)

2 SEXY
Let us show you things you've only dreamed of. We are two gorgeous ladies looking to have fun and share erotic times. ☎ 4077 (exp:4/11)

BISEXUAL SECRET
The goal:A magazine quality threesome among nice, safe, gorgeous people. Ready: one beautiful SWF and handsome hung SWM. Needed: one more pretty bi curious SWF, great body, looking to secretly try her wildest fantasy. This is your best shot. ☎ 7453 (exp: 4/4)

DAYTIME DELIGHTS
Our husbands are at work and we're ready to play. Discreet businessmen needed to make our day. ☎ 5002 (exp: 4/11)

EROTIC DANCER
Sexy, sensuous, gorgeous female looking for males, females or couples interested in a mind-blowing show. Please be discreet. ☎ 1522 (exp: 4/11)

First time SWF, bi curious, in her forty's average looking is seeking SW bi Female to have some fun.With boy-friend to join us. ☎ 7618 (exp: 4/4)

ICE GODDESS
Beautiful, black ice goddess, do you have what it takes to make me melt? ☎ 5003 (exp: 4/11)

LONELY HOUSEWIFE
MF, 30, busty, tan with a great smile and open mind. Looking to fill void left by travelling husband. Searching for guys who will appreciate me after discreet rendezvous. Call me, you'll feel like a king. ☎ 2386 (exp: 4/11)

LOOKING
I am looking for you, sugar daddy, to show you amazing, seduction secrets, the abilty to make you feel like royalty. I like being spoiled and am not ashamed to admit it. ☎ 4352 (exp: 4/11)

LOOKING FOR EDEN
So am I. Sophisticated seductress loves to dress like a social like & party and dress like a courtesan for play in the boudoir. I am 40 tall, slender and well toned. With long auburn hair and green eyes. ☎ 7225 (exp: 4/4)

MARRIED
Yes and I like the excitment I get from knowing I may get caught being naughty. Can you be discreet, can you get away for a little rendezvous? I'm waiting. ☎ 4353 (exp: 4/11)

NAUGHGTY+NICE
Attractive sexy senous lady looking for real man/ Who knows what a women needs+wants.I am blonde/green in 40's and sane R.I. area UB2. ☎ 6973 (exp: 4/4)

OUR SECRET
Hi gentlemen. I have a problem that you might be able to help me with. I am a happily married young housewife whose husband is a much older executive of a major company. He travels 90% of the time. What's a girl to do? If you're a discreet man who knows how to keep a secret then you must call me. ☎ 1422 (exp: 4/11)

RUSSIAN DELIGHT
I am sassy, classy and even a tad bit trashy. I know what you like, I know what you need; your wildest desires, I'll truly feed. ☎ 5000 (exp: 4/11)

SCHOOLTEACHER
Sexy schoolteacher has been a naughty girl and needs dominant, discreet businessman to put her back in line. ☎ 4998 (exp: 4/11)

SOUTHWESTERN FITNESS MODEL
Beautiful, former model, new to area. Is looking for an upscale gentleman who can appreciate the finer things in life. You won't be disappointed. ☎ 5759 (exp: 5/9)

SPRING BREAK
WOW! Unbelievably fulfilling stimulation and now I want to share it with you. Want to hear about it, call me. ☎ 4350 (exp: 5/9)

STATUESQUE NUBIAN QUEEN
An invitation to my insight, they say the blacker the berry, the sweeter the juice, however, after you've tasted a mere drop of my intellect; I swear you will never wish to turn me loose. ☎ 4999 (exp: 4/11)

TASHARA
Baby got back and a whole lot more. I'm one hot momma for you to adore. ☎ 5004 (exp: 4/11)

Adventurous couples: Slender, bearded, prof, MWM, 40s, Hung, sks same, to watch and join. ☎7670 (exp 04/19)

BLACK KEY CLUB
Couples looking for an upscale environment to meet and interact with other couples are invited to join The Black Key Club. Unlock the door to a new experience. ☎7502 (exp: 06/07)

Couple, let me watch your lovemaking. Celebrate your love! Intensify life's greatest pleasure. Intriguing, also, to watch fun, fantasy, "special" lovemaking. Perfect gentleman, 40's. ☎1820 (exp: 04/26)

Couple: Mid 40s, beginners, seeking other couples, N/S, social drinkers. We travel New England. ☎7677 (exp 04/26)

Continued on page 4

EROSPHERE RECOMMENDS

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Local Sexploits on the Big Screen: You Oughta Be In Pictures Film Festival Review

By Persephone Lescaret

Boston may be a metropolitan area known for its local sports scene, its Aquarium, it's colleges & universities, its hospitals, its democratic politics, but one would be hard-pressed to make a case for it being a national trend setter when it comes to the erotica scene. Yet, as unbelievable as it may sound, that might be changing, at least if Kim Airs of Grand Opening! has anything to say about it. After all, it wasn't a theater in New York or L.A. or San Francisco where one could, for one night only, go and watch home videos of your neighbors having sex. It was, of all places, the venerable Coolidge Corner Theater in Brookline.

"You Oughta' Be In Pictures" marked its second annual performance Tuesday, March 13th and, like the first event, was a sold-out, thoroughly upbeat and positive affair. What, exactly, is "You Oughta Be in Pictures"? Simple enough - it is a one night event showcasing amateur erotic videos made by local Bostonians (as in, Greater Boston). That's right, homemade sex films, conjured from the kinky minds of the Girl and Guy Next Door, edited together and shown on the biggest movie screen in town. And judging by the enthusiastic turnout (both last year and this), it is threatening to become a true blue Boston tradition, right up there with the Marathon, the Regatta, Opening Day at Fenway and the 4th of July fireworks.

In Boston?? -you ask incredulously. The city where public transport ends at 2:00 a.m., where they stop serving alcohol in bars at 1:00 a.m., and where you can't buy a bottle of Cabernet on Sunday? Puritan Boston? Hmmm, yes, the very same city. But perhaps we shouldn't be so surprised after all. At least, anyone who knows Kim Airs or who frequents her erotic boutique Grand Opening! in Brookline, might not be so surprised.

A one-woman show in her own right, Kim oversaw everything from promoting the event, to choosing background music, to single-handedly editting each film into a seamless presentation. The result was an impressively diverse display beginning with a film of a woman doing a reverse strip-tease (starting off naked and then

continued on page 4

continued from page 3

slowly putting her clothes back on) to the final film of a man getting his clothes torn off of him with lustful and attentive hands, before finishing with the take off on the all-too-famous MasterCard ads - jerking off in front of 600 people... priceless.

And there were other noteworthy films, such as the one entitled "Rosie's Sex Assignment" in which a young woman writes a letter to her boyfriend describing how she pleases herself while he's away. The film climaxes when she pees into a bowl as she's having an orgasm.

Then there were the cross-dressers, and believe me, they were out in full force! One film had a man in full garter, corset and fishnet regalia having sex with a woman, and then in the end, gettin' a little strap-on action from her (if ya know what I mean.) In fact, there were quite a few films where women were getting into the strap-on thing. It was definitely a crowd pleaser, and seemed to be the Holy Grail of sexual acts, soliciting plenty of oohs! and ahhhs! from the audience. Go grrrls!

Let's face it. The Combat Zone and all the dark salacious images it conjured up are things of the past. Sex shops are becoming upscale, user-friendly, egalitarian, even women-centered and women-owned. And the progressive course of moving sex and eroticism out of the sticky 25 cent peep show booths of local generic combat zones and into the mainstream (and onto Main St.) has been going on for some time now. "You Oughta Be in Pictures" is only one example of the unravelling of the repressive knot many Bay State communities have bound themselves with when it comes to sex (Newton, with its recent flap over a swingers party at the Holiday Inn, and the notorious Paddleboro police case last summer, nothwithstanding).

When Kim Airs was asked why she thinks this event has grown in popularity from last year, and where its appeal seems to come from, she stated, "I think when they've attended and realize that it's not a trenchcoat crowd and YES, the people in the video are really in the audience, the audience tends to be pretty amazed." Not only was the all-too-overdone trenchcoat absent from this affair, but the diversity of the crowd was altogether surprising. It seemed people from all communities and cultures were represented. Gotta hand it to the woman with a flair.

Kim Airs not only cracked this newest niché wide open, but did it with an attitude rarely exhibited in the world of erotica. This event wouldn't have been nearly as fun, light-hearted or downright naughty, without Kim's talented hand in the pot. Indeed, being dirty has never felt so good, or seemed so normal.

Send your comments to persephone_lescaret@yahoo.com

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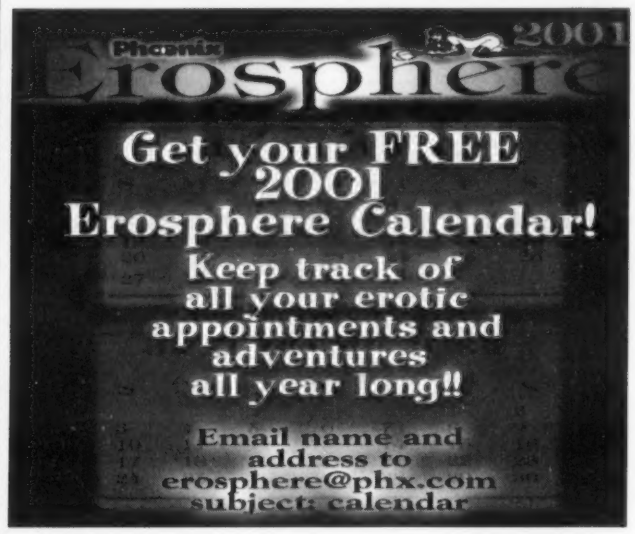
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Continued from page 3

COUPLES
And single women: Thought about swinging but not sure? Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmoshpere. No pressure- just terrific people. ☎5100 (exp: 09/06)

Mature Bi Female to join my wife and myself in our adventures. Me: 6'1", 165lbs, 50's. She: petite, 38. D&D free, very discreet. Race not a factor.☎6728 (exp:04/05)

My First Time, His Fantasy. Hot, sexy, and fun couple seeking a cute, sexy bi-female, age 21-35, for a one time, casual threesome. He's 6'2" and gorgeous, and I'm 5'6" with a 34-23-34 figure.

OLDER ATTR. SEXY couple looking to spend sexy evening with attr. couple.☎7696 (exp: 5/31)

PERFECT
Face, body, personality and husband. Looking for the same, a man who has it all to share a possible LTR and no strings. What more could you want? ☎7679 (exp: 04/19)

WC, Bisexual, very clean, no drugs, would like to meet couple, same. He & she both trim and attractive. Let's get together. Race or ethnic background not important. Couples, only please. ☎5304 (exp: 04/05)

Aged to perfection. Sexy lady, many talents, needs to be serviced in many ways. Husband would like to watch only, with possible video. Safe sane discreet couple. ☎ 7226 (exp: 4/4)

DOM COUPLES+ SINGLES
Submissive white male looking for dominate couples+singles to train me to be their slave, to tease me spank+tie me up light pain.Have truck will travel.☎6339(exp:4/11)

COUPLES PARTIES
House parties held weekends. Relaxed, non-pushy fun and entertaining. New, curious couples and single females welcome. Meet new, swinging friends this weekend. Call for information. ☎ 9313 (exp: 5/2)

CURIOUS MARRIED COUPLE
Very attractive MWC seeks petite bi female for friendship and to help us fill our fantasies. Must be clean d/d free serious reply's only. ☎ 7445 (exp: 4/4)

MWC, 40 something, attractive, she's bi experienced & he's bi curious and ready! Seeking similar for friendship & discreet encounters. Well?Let's do it! ☎ 7451 (exp: 3/28)

MWM, looking to share in some erotic times with very clean, straight, discrete, disease free, no smokers.I am handsome, 5'11, 180lbs executive type. Very normal and gentle, if need be. ☎ 6963 (exp: 4/11)

U WON'T BE DISAPPOINTED
Very attractive couple in search of 1 very special, very sexy bi female.All responses answered. ☎ 6821 (exp: 4/11)

BULLY
Submissive non-aggressive and durable GWM 35 seeking STR8 or BI nasty arrogant cocky hot jock or punk type bully, under 30, white or latin, for rough degrading humiliating times. Cut loose with a willing participant. Lots of ideas; few limits. Sex optional. At my place. Allston/Brighton area.☎7695 (exp: 05/03)

BUM LOVER
SWM, 39, Ivy educated, handsome, gentle, clean, seeks women, 18-40, attractive and trim, who enjoys or would like to explore anal pleasure. ☎2345 (exp: 04/19)

Discreet Affair
Prof married white male, 43, safe and sane, good shape, totally disease free, very sensuous, very intelligent. Seeks discreet erotic relationship w/slim sensuous married or single white female 20-50. Willing to travel. ☎7667 (exp:4/26)

DOMINANT MALE
Dominant SWM desires a submissive, SF, 25+. I'm safe, smart, attractive and fun. You are a gentle, submissive woman who likes to be told what to do. Limits respected. HIV negative.☎7331 (exp:05/10)

FEMALE TRAVEL COMPANION
Sought by fun, outgoing, honest, good-looking, in-shape, prof 38 yr old, SWM. You: in shape, fun, 20's-30's, outgoing, mature, dd free, enjoys dinner, Harley rides travel and sex (maybe playfully kinky). ☎7697 (exp: 05/17)

FIT SWINGER
Clean cut SWM, 27, very handsome, in very good shape. Safe, sane, unselfish. Love pleasing. ISO clean, attractive woman for fun or attending swing parties.☎7672 (exp 04/26)

FOOT SLAVE
Are you a pampered, pedicured woman? If so, then don't you want someone who can appreciate your beautiful toes & soft silky soles? If you love long foot massages & having your toes sucked by an attractive man, please call me. I'm waiting. ☎7521 (exp: 04/12)

FOR WOMEN 18 - 45
Healthy Italian SWM, 40, 5'11", 175lbs, blk/brn seeks cunnilingus (male on female oral sex) partner. Fetish satisfaction, so reciprocation is unnecessary. This is a genuine ad. Serious replies only please!☎7272 (exp: 05/31)

FREE MASSAGE
White male late 60's w/extra smooth hands will give oil massage free to women. MA/S. NH. ☎7653 (exp: 05/03)

FUN SEX
MWM prof, 40, sexually versatile, sks masculine men, in 30's,40's. Red or Blonde hair, of avg ht and wt, for fun sex. Hairy married men receive the full treatment.☎ 7664 (exp 05/03)

GOOD TIMES
ME: Straight acting GM 5'7", 150's, good shape, clean, discrete. You: Young, very slim, clean & nice personality. You must be a happy bottom and enjoy giving & receiving oral. You won't be disappointed. Oxford/Webster area.☎7700 (exp: 4/26)

GUYS SPANKED
by Dad, 48, over my knee, in your white t-shirt and athletic socks. ☎7513 (exp: 04/05)

HUNGRY MAN
With oral compulsion. Black Male, 42, nice guy, will pleasure clean, SWF. No reciprocation necessary. Big tongue, Long lasting! Satisfaction Guaranteed! ☎7675 (exp 04/26)

LOVER
MWM, 35, 6'0, 185lbs. Handsome, successful, generous, sensual, and erotic. Seeking sexy, uninhibited, beautiful woman who wants to be pampered and pleased.☎7666 (exp 04/19)

MASTER OF EROTICISM
Attractive, intelligent, athletic, fit, male, 40 seeks erotically inclined female companion 25-45 for explorations, intrigues, and adventures. ☎6739 (exp:04/26)

New in Town, Young bi-male available from Cape Cod to Boston, discreet encounters. I love to give and receive oral and offer a fabulous soothing complete massage. I can also be dominant. Call Me. ☎7682 (exp: 04/26)

OLDER WOMAN
MWM, 27, Handsome, muscular and well built. Seeking sexy older woman, 40+ for daytime rendevous. Perfect for lonely housewives.☎7671 (exp 04/26)

ORAL PLEASURES
Offered to clean, attractive, discreet woman. 21-50, by orally talented, WM 45, attractive, safe, no reciprocation, just enjoy. MetroWest.☎7694 (exp: 4/19)

ORAL SURGEON
WM sks lonely clean women to 60yrs who nd to be kissed - caressed - orally satisfied for hrs at a time by rugged yet gentle man.☎7699 (exp: 4/26)

SPORTS & SEX
WM 34, 6'3, blonde. Seeks healthy woman, body & mind. Age, race not priority, for long term, part time, casual relationship. Kayaking, Skydiving, Hiking etc. Passionate lovemaking to exploring sexual boundaries. D/D free, fun-loving, secure, subtle, reliable, intelligent, etc. Financially stable a plus. Will reply to all.☎7668 (exp 05/03)

SWM wishes to undergo an ego destruction done by a dominant female. I'm available for 24/7 slave service. You won't be sorry.☎7692 (exp: 4/19)

WANT WARMER CLIMATE/STUNNING SWM?
Very attractive SWPM 33, 5'10", 155, short brown hair, brown eyes, N/S, N/D, enjoys outdoors. Seeks very attractive SWF 22-40 for LTR in south central U.S.☎7698 (exp: 5/3)

ARE YOU IT
SWM, 34, good looking, fit, good personality, down to earth, with diversified interests.Seeks similar female 25-45 race unimportant. RI area. ☎ 7460 (exp: 4/4)

BARBIE DOLL
WM, thin, gentle, affectionate, enjoys music Victoria Secret, Gia darling, Miko's, silk, modeling and girl talk.Looking for friends in R.I. area. ☎ 6974 (exp: 4/4)

CUM HERE
SWM, seeks clean, healthy young men who enjoy receiving great oral. No reciprocation necessary. I have my own place in R.I. very discrete. Very private. ☎ 7016 (exp: 4/4)

Goodlooking GWM decent built, 47, 5'10", 180, outdoors type seeks similar furry men for friendship and occasional discrete encounters. ☎ 7222 (exp: 3/28)

GWM, 40, in shape, good looking, squeaky clean, Orally gifted. Seeking hung, thick, top oriented, straight male 18-45 for discreet adventure. My place. Videos. ☎ 7220 (exp: 3/28)

LOOKING
Couple with bimale or just bi male. 44 y/o WM 175 lbs in great shape seeks couple or bi male for occasional secret rendezvous. Must be in good shape attractive and disease free. RI area only. ☎ 7448 (exp: 4/4)

PANTY HOSE FETISH
Seeking 1 special female that wants to share my fetish with me. I LOVE TO EAT PUSSY THRU PANTY HOSE...I'm well built in all ways. ☎ 7228 (exp: 4/4)

R U ANAL?
Clean-cut, professional BM 49, seeks shapely women, 18-45 to enjoy anal congress. Providence area. ☎ 7013 (exp: 4/11)

SEXUAL PLEASURE
Good looking, Italian, WM, non smoker, early 40's, 6'2", 180, very well endowed. Clean and discreet, disease and drug free.Looking for sincere, honest and fit, attractive females, bi female and couples to fullfil each others fantasies together. IE:massage, watching each other, x movies and all other erotic and sexual pleasures. ☎ 7457 (exp: 4/4)

SUBMISSIVE
SWM, mid 40's, executive seeks sexually dominant female whom appreciates cunnilingus and demands it. Full figured and large preferred. Race/age any but must be clean+discreet. I await your command. Will travel, Prov area. ☎ 7456 (exp: 3/28)

SUBMISSIVE
SWM, age 51 looks 40 light brown hair blue eyes seeks aggressive single white female or DWF to spank me, tie me, smack me, choke me, dress me in panties for friendship or more. ☎ 7015 (exp: 4/18)

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SWM, 45, Blonde/Blue, 180, orally gifted will give oral to any SWF of any age. ☎ 7622 (exp: 4/11)

SWM, 45, fit, slim, handsome, healthy, discreet seeks married or single couple, age/race open. Looking for friendship and pleasure. First time ad, will answer all. ☎ 2029 (exp:4/4)

SWM, young 40, D/D free, non smoker, in shape seeks women 18-40 to fill your anal+oral needs. I am orally gifted, anal attentive and very discreet. ☎ 7619 (exp: 4/4)

WOMEN 50 & OVER
Widowed white male seeks close encounters with white, hispanic, asian females I'm sincere, sane d/d free open to explore, share alternative life styles. ☎ 7461 (exp: 4/4)

XF16 VIET. PILOT
White middle aged former resident Hanoi Hilton with mobility problem seeks attractive female for mutual rewarding private dances and conversation Boston South Prov East area. ☎ 7458 (exp: 4/4)

"PLAYGIRL" Photographer needs hot, uninhibited males for erotic photo shoot. Inexperienced OK. 100% discretion assured.☎7684 (exp 4/26)

A HELPING HAND
Have beers, watch XXX videos, while an attractive WM strokes you for pleasure. Worcester ☎7656 (exp:04/19)

Attractive professional straight male who enjoys hanging out in spandex extra sized clothes. Seeks male/female admirers☎7665 (exp 04/19)

BiMWM and BiCf, 50's, seek BiM for 3 way fun. LTR, UB D/D free.☎7673(exp 04/26)

BiWM, 48, clean, discreet seeks similar BiWM for regular meetings for mutual JO at your place. Prefer Boston suburban location. ☎7274 (exp: 04/19)

FETISH NIGHT
Interested in role-playing, cross-dressing, hair, feet, light spankings or domination in a dungeon setting? Then you are invited to join the Black Key Club. Unlock the door to a new experience. ☎7503 (exp: 06/07)

GWM, 45, seeks clean, hung men, straight/gay/Bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090 (exp: 05/03)

Is my fetish your fantasy? White male seeks females into role play, discipline and spanking, etc. ☎7687 (exp 4/26)

SEEKING COUPLE
SWM, 46, brown/green, 170lbs, neat, clean and discreet. Seeks couple for friendship and intimate encounters. ☎4588 (exp:04/26)

Service-orientated, GWM, 40, 5'6", 120lbs, handsome, healthy, discreet. Near Boston, seeks masculine, fit, professional WM for sexual friendship.☎7674 (exp 04/26)

WOULD YOU LIKE TO GET DIRTY? Female, 23, attractive, love to masturbate and watch porno movies; looking for the same. Very easygoing, intelligent, open-minded; also like clubbing, art, movies. Boston/South End.☎7701 (exp: 5/10)

YOU DESERVE IT
No hassle oral service or massage, by your own virgin. SWM, 29, clean, good looking, finally ready to be broken in by straight guys. Only 25-50. ☎7808 (exp 05/24)

BiWMM, 43, clean cut secure generous in great shape. Seeking BLKGM that's nicely hung with round hot bottom, for regular discreet mutually satisfying meetings. RI area. ☎ 7621 (exp: 4/11)

Gorgeous sexy long leg buxom TV loves to kiss cuddle and orally service BWMF, couples loves to wear bra panties nylons + more. Have place N Prov. ☎ 7012 (exp: 3/28)

Got fantasies?Attractive, MWM, 60, ISO men, any race, age, (Asian+) to share fantasies, bondage, oral, role play, intimacy, discipline. RI Mass only. Your place. ☎ 7617 (exp: 4/4)

I DEEP THROAT
Bi white, male looking for straight young in shape guy to receive oral while my girl watches. No fems, fatties or gays need apply. ☎ 7230 (exp: 3/28)

WATCH ME
Beautiful, exotic Bi white female seeking males, females or couples to watch me and bi male partner in hot sensual lovemaking Bi females welcomed while he and yours watches. ☎ 7620 (exp: 4/11)

WATCH U PEE
Otherwise normal good looking guy, good sense of humor, never let go of childhood fasination with bodily function. Wants to watch. Will consider anything in exchange. ☎ 7462 (exp: 4/11)

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CONNECTICUT, New London - Well built WM wanted! I'm a WF, 29 & I love spontaneous fun. ✆**12308**

CONNECTICUT - WCPL, 20y/o ISO SM to join me in pleasing my fiancee. ✆**15156**

CONNECTICUT, Hartford area - We're Craig & Carmen, 44 & 34 & bi-curious. We're ISO CPL's & select bi singles who are ready for some sensuous fun. MA replies welcome. ✆**24156**

CONNECTICUT - Bi curious WM ISO M, TV, TS for friendship, great times and more. ✆**21506**

CONNECTICUT - Hi this is Tina, a bi TV that is very feminine. I have a lot to offer and hot talk turns me on so leave me a message. ✆**13825**

CONNECTICUT, Niantic - Guys, this is Pete, 31, 5'10", 165# & bi. If you're 18-24 & want to explore some new avenues w/a blonde stud, give me a call. ✆**60467**

CONNECTICUT, Southern area - I'm a SWM, 30's, 5'10", 170# ISO hot CPL's. If you like seeing your girl being pleasured by another man- call ME, I guarantee that she'll have the time of her life! So please do not hesitate to call me!!!! ✆**18246**

MASSACHUSETTS, Boston area - My name is Lisa & I'm dominant, 31, 5'6", 120# w/dark hair. I'm 38-26-36 & ISO guys who like their Mistresses to train & discipline them fully. Leave your mailing address. ✆**23564**

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MASSACHUSETTS - 44y/o M and I enjoy playing with CPL's. ✆**60320**

MASSACHUSETTS - Hi my name is Joe, 50y/o. I am bi curious and I am interested in meeting a CPL. ✆**26901**

MASSACHUSETTS - Hi my name is Brenda, in my early 20's, part of a CPL, ISO bi F or CPL's to share our fun with. ✆**11948**

MASSACHUSETTS - Hi we are a CPL looking to have fun with others. We are open minded. ✆**28263**

MASSACHUSETTS - Hi we are a CPL ISO bi F or bi CPL to experiment with. ✆**11053**

MASSACHUSETTS - Hi my name is Will, 49y/o WM ISO attractive, younger CPL's. ✆**21044**

MASSACHUSETTS - CPL in their 30's ISO CPL with a bi F or a bi SF. ✆**10227**

MASSACHUSETTS - Hi my name is John, 35y/o ISO CPL's in their 40's or 50's. ✆**60197**

MASSACHUSETTS - 35y/o SWM ISO CPL for 3 some or to watch. ✆**21344**

MASSACHUSETTS - 39y/o DWM ISO CPL's. I can travel. ✆**17555**

MASSACHUSETTS - 37y/o bottom ISO top to chat with. ✆**12102**

MASSACHUSETTS, Brockton - Hi my name is Jaime, 37y/o GWM ISO well hung BM to use me as his boy toy. ✆**28143**

MASSACHUSETTS, Worcester - This is Mark, 6'1", 33 & I'm a CD. I'm ISO a CD or a TS for a long-term relationship. I'm also a CD & if we hit it off, maybe you could move in- it would be easier for us to see a lot of each other! ✆**12020**

MASSACHUSETTS, Danvers - I'm a bi-curious SWM, 35, 5'8', 170# ISO my 1st bi experience w/another guy. ✆**18584**

NEW HAMPSHIRE - Hello my name is Mya, 35y/o professional, attractive F with varied interests. If this sounds interesting to you, please get back to me. ✆**13500**

NEW HAMPSHIRE - Hi my name is Mark, 28y/o bi M ISO bi M or bi CPL. ✆**12132**

NEW HAMPSHIRE - Hi my name is Paul, 40y/o. I love to dress up and I am looking for TS, TV, She-Males and M's that are 20-40y/o. ✆**11488**

NEW HAMPSHIRE, Rochester - Bi ladies, I'm Debbie, 36-24-36 & I'm ISO my 1st bi experience. My sexy boyfriend Steve is content w/watching, but I don't feel three is a crowd, do you? ✆**41368**

RHODE ISLAND - 38y/o WM ISO CPL's to have fun with. ✆**12157**

RHODE ISLAND - Hi my name is Ron. I am 35y/o, educated professional and I am seeking CPL's. I am straight but I am willing to watch, be watched and possibly join. ✆**26355**

RHODE ISLAND - Hi this is George and Diane, 49+48y/o ISO F for her first experience. ✆**10189**

RHODE ISLAND, Providence area - Middle aged guys, my name is B. If you'd like to assist me in pleasing my exhibitionist wife, give me a call. No actual contact just lots of fun! ✆**12485**

RHODE ISLAND - Hi my name is Jay, 30y/o bottom, ISO 2 or 3 men to have group sex. So if this sounds interesting please do not hesitate to call me! ✆**12702**

RHODE ISLAND - Hi my name is J.D., 23y/o ISO feminine M, TV or CD. ✆**10027**

RHODE ISLAND - Hi my name is James, 23y/o ISO feminine M.So please do not hesitate to call me--I'll be waiting patiently!! ✆**10026**

RHODE ISLAND, Jamestown - Guys, this is Mike & I'm bi. I'm 5'8", 200# & very oral but I'd like to finally experience the Greek culture. If you can help me out, please let me know ✆**12485**

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Verifiable outcalls only

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Kelly-American Beauty, enthusiastic coed. Petite n' purrfect blond. 19 5' 102 lbs 32B-22-32. Discreet incalls 93/128/495
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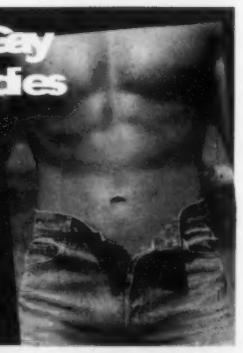

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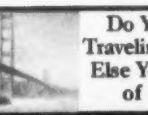

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Ad Copy Deadlines are:Thursday, Noon for Adult Services.

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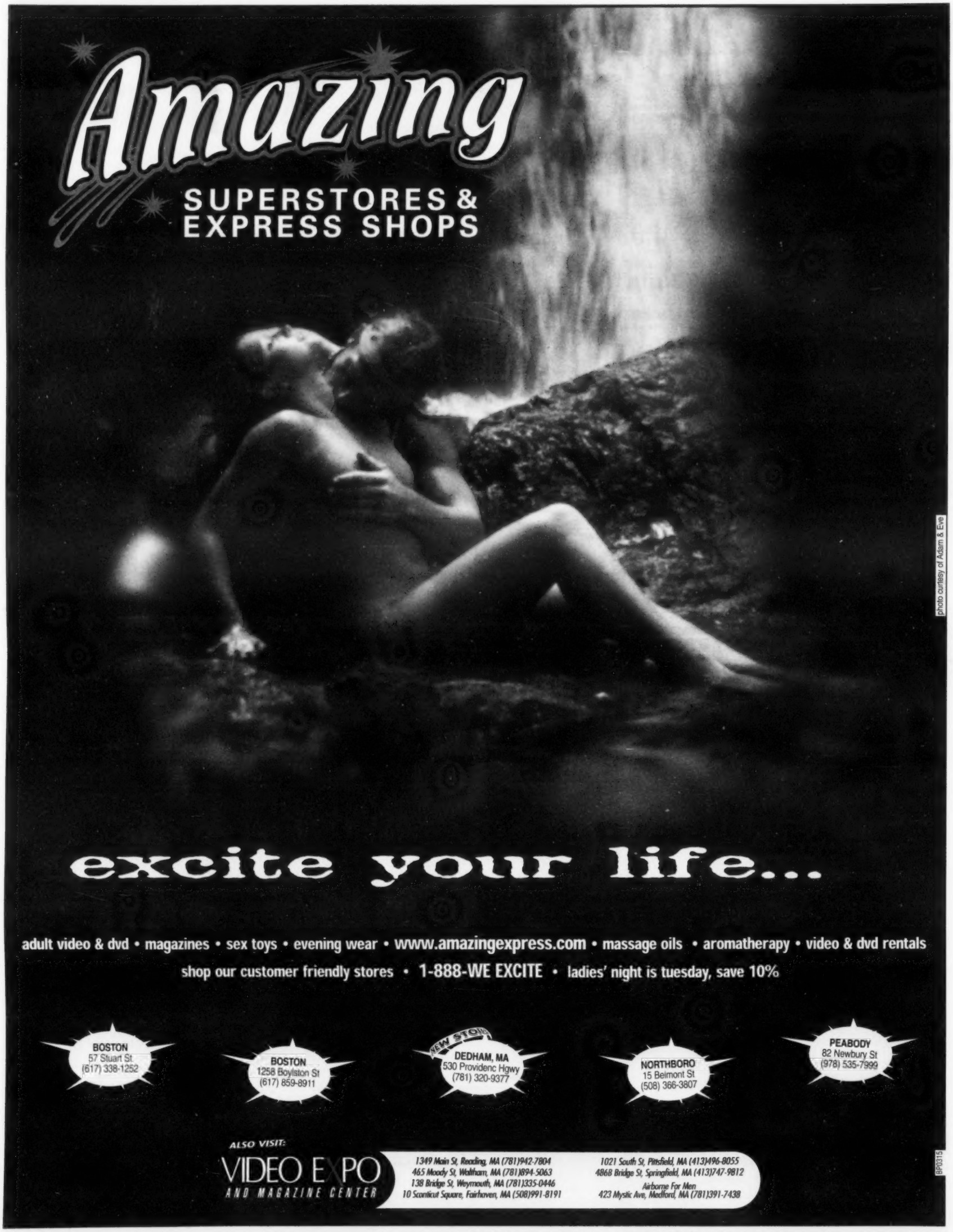
In the adult section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